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THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscripts.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

LITERATURE.

ETON COLLEGE.

A History of Eton College. (1440-1875.) By H. C. Maxwell Lyte, M.A. (London: Macmillan & Co., 1875.)

Memoirs of Celebrated Etonians. By J. Heanege Jesse. Two Vols. (London: R. Bentley & Son, 1875.)

The Eton Portrait Gallery. By a Barrister of the Inner Temple. (Eton College: Williams & Son; London: Simpkin, Marshall & Co., 1876.)

"A HEALTHY human soul," says Mr. Carlyle, in his *Life of Friedrich II.*, "can stand a great deal. It shakes off, in an unexpectedly victorious manner, immense masses of dry rubbish that have been shot upon it by its assiduous pedagogues and professors. What would become of us otherwise?" It is possible that this aspect of the case did not suggest itself to Mr. Jesse's mind when he was engaged in compiling his *Celebrated Etonians*; but it is one which can hardly fail to occur to those of his readers who may have paid any attention to the history of education in that eighteenth century to which all his characters belong. The question is at least implicitly raised by the mere title of his volumes; the selection, if not altogether destitute of meaning, necessarily implying that, in some mysterious manner, which he does not attempt to explain, these great men were the outcome of Eton education and discipline. Such an assumption, however, would certainly be met in many quarters by a strong demur. Cowper, in the gloomy diatribe wherein he assailed the public school system of his day, sternly refused to post such eminent exceptions to the credit account:—

"As here and there a twinkling star descried
Serves but to show how black is all beside."

While Pope, in the earlier half of the same century, derided with keener sarcasm the method whereby,

"Whate'er the talents, or howe'er designed,
We hang one jingling padlock on the mind."

And, in truth, the complacency with which schools and universities alike are sometimes to be found pluming themselves on the after-successes of their *alumni* rather serves to remind us of the effrontery with which Mr. Pumblechook, in *Great Expectations*, arrogates to himself the lion's share of the credit that attaches to the sudden good fortune of his youthful acquaintance. But, in reality, Mr. Jesse may fairly be acquitted of any hypothesis whatever. The fact that Pitt, Earl of Chatham, George Grenville, the Earl of Bute, and Lord North—whose biographies

alone fill half his pages—were educated at Eton, has afforded him a colourable pretext for bringing together a series of sketches of men with whose careers his researches in eighteenth century history have made him familiar. Old Etonians who look for much that will throw light upon the history, influences, and traditions of Eton will be sadly disappointed. Mr. Jesse, however, is a practised writer, and has the art of conglomerating anecdotes in a manner that certainly makes pleasant reading. Elderly gentlemen will here find reproduced many a half-forgotten incident and good story that had, perhaps, something of freshness in the days of the Regency. They will hardly fail to be amused, and, if not too severely habituated to logical habits of thought, they may even lay aside the volumes with their feelings of reverence enhanced for a system which trained so many distinguished men.

It is impossible to dismiss the volume styling itself *The Eton Portrait Gallery* with the same equanimity. It has been put forth, as the compiler tells us, as a more modern substitute for Sir Edward Creasy's *Eminent Etonians*, while he claims for it the additional merit of more scientific classification—the different lives being grouped together under the heads of "Divines," "Statesmen," "Classical Scholars," "Scientific Men," &c. It is hardly worth while here to discuss whether it would not have been better to adhere to a strictly chronological arrangement, for no excellence of method could have availed against the shortcomings in other respects. The slight additions given from the last quarter of a century would still leave the volume a very poor exchange for Sir Edward's, to which it is greatly inferior as regards both literary execution and historical scholarship. It is hard indeed to say whether the writer betrays greater ignorance concerning English history in general, or Eton history in particular. As regards the former, he claims for King Henry VI., the founder of the College, the merit of the ideas which were really those of William Waynflete, Chicheley, and Bishop Bekynton. He even attributes to the feeble-minded and superstitious monarch, whose reign, as Hume pithily expresses it, was "a continued minority," great powers of organisation and profound foresight. Henry's "proper place" in connexion with Eton would, we are told, have been that of "clerk of the works;" and we are shortly after startled by the assertion that "there can be little doubt that he contemplated a much wider range of study, to be introduced as society advanced." This pleasing and novel conception of the poor king's abilities is all the more surprising in that, side by side with it, we have a portrait, almost ludicrous to contemplate, which certainly would seem to suggest a mind in the very last stage of mental vacuity. Had the writer thought fit to put forward similar claims on behalf of Margaret of Anjou, it would have been less easy to dispute the justice of his description, but chronology altogether forbids us to accept her as the foundress (p. 43) "of Queen's College, Oxford." But the most serious defect in the book is one which runs through nearly all the biographies—these being given as they

might be found in any ordinary biographical dictionary, with the most serene indifference to whatever might serve to illustrate Eton influences. John Argentine, the famous "sophister of King's," is unnamed. So too is Brian Rowe. The notice of Bekynton, as feoffee of Eton College, omits the interesting fact that he took up the first batch of Eton scholars to King's College. The account of Rotheram leaves out all notice of his noble patronage of learning at Cambridge. That of Dr. Barnard, whom Horace Walpole styled "the Pitt of masters," is restricted to five lines; and as the head masters are unmentioned, except in those cases where they succeeded to the provostship, Dr. Keate is unnamed! The sketch of Boyle omits his amusing account of his master, Harrison; and even Canning's eloquent tribute to Eton in the *Microcosm* fails to find a place.

From such a performance it is a relief to pass on to Mr. Maxwell Lyte's judiciously conceived and very ably executed volume. Mr. Lyte has enjoyed exceptional advantages in the prosecution of his undertaking, and has turned them to admirable account. The illustrations are extremely good. The frontispiece is a portrait of King Henry, engraved by Jeens from the original picture at Eton, a simple yet gentle and refined face, which may at least be regarded with gravity. There are also excellent engravings of the most familiar haunts—Long Chamber, the Chapel A.D. 1816, Fellows' Pond and Sheep Bridge, the Long Walk, the Staircase to the Upper School, and even the Pump in the cloisters. The ultimate authority with most writers on Eton matters has hitherto usually been the MSS. of Roger Huggett, a "conduct" of the last century, who bequeathed his collection to the British Museum; but in the present volume recourse has been had to the original documents at Eton, where the Audit Rolls and Audit Books are still preserved, with but few breaks, from 1444 down to the present time. The MS. collections in the chief public libraries have also been consulted for numerous points of detail. In one instance, that of King Henry's so-called "will," reference to the original has enabled the writer to correct some material inaccuracies in the transcript in the British Museum made by Baker, the Cambridge antiquarian.

In the preface Mr. Lyte describes it as his aim to produce a history "in which matters of biography and architecture, studies and pastimes, old customs and single incidents, should each receive their due share of notice, and fall into their proper places side by side in chronological order." The composition of such a work, it is evident, involves considerable labour in the mere selection of material, and it is no slight achievement to have successfully completed such a history on a plan which is symmetrical in its proportions, and with a treatment that is interesting throughout. The earlier chapters contain an almost exhaustive account of the circumstances under which the College took its rise. Endowed with revenues from the forfeited estates of alien priories, enjoying feudal rights in respect of its manorial tenures, specially exempted from the jurisdiction of the royal surveyors,

and with two annual fairs instituted to provide for its exceptional wants, the august foundation, it is amusing to find, was notwithstanding regarded by cautious London tradesmen as of but doubtful solvency. The original design of the College Church, as sanctioned by the royal founder, is explained very clearly and with great fulness of detail. It was on an unprecedented scale. "King's College Chapel," says Mr. Lyte, "so entirely overpowers the existing choir at Eton, that a comparison between them might seem absurd; but if both structures had been carried out according to their common founder's last design, the case would have been reversed." On King Henry's characteristics and share of credit in the whole scheme he touches lightly but very judiciously, perhaps with a slight leaning in the monarch's favour. The early statutes are given in the appendix in an English abridgment. The fact that the original is a mere transcript of those given by William of Wykeham to Winchester and New College, may be regarded as conclusive proof that William Waynflete was the real author of the scheme. On one point we should be glad to see further light thrown. According to Cole, whose statement is accepted by Mr. George Williams, the opposition raised by Millington, the provost of King's, to the limitation of that College to scholars from Eton, was the main cause of his removal from the provostship by Bekynton. Mr. Lyte perhaps regards this as a matter of Cambridge rather than Eton history; but it would have been interesting to know that the opposition to the Eton monopoly really developed itself at this early stage in the history of the two foundations.

A pleasant chapter, entitled "Eton Life in the Sixteenth Century," compiled mainly from an old *Consuetudinarius* in the Parker MSS. at Corpus Christi College, Cambridge, gives us an account of the system of education and customs then prevalent. The office of *Praepostor* appears to have existed even thus early, though invested with different functions. In the list of authors studied at this period, it would have been as well to explain that the "Cato" used in the first form was the *Disticha de moribus* of Dionysius Cato, containing short moral precepts in easy Latin—a book often printed in the sixteenth century, and edited by old Cordierius. "Vives," again, denotes the *Exercitatio linguae Latinae* of that author. "Symbrotus" (as Mr. Lyte prints it, with marks of quotation), which was read in the fifth form, denotes Susebrotus, *Epitome troporum ac schematum et grammaticorum et rhetoriconum*, and is interesting as proving that a little rhetoric was beginning to find its way into the course of instruction.

It is, however, the corresponding sketch of "Eton in the Eighteenth Century," and the following chapters, that will have the greatest interest for the majority of old Etonians. Montem, the progress of the Boating, the Races, the Cricketing, and the Theatricals, are all ably described. Even the practical jokes—how successfully one boy could personate Dr. Keate and another Dr. Hawtrey, and similar traditions—find a place. As for the school course of study at this later period, it is chiefly noteworthy as

indicating the extraordinary tenacity with which the old routine held its ground. Flogging went on as vigorously as in the days of Colet and Erasmus. The rule that a boy should lose his remove if flogged three times in one day, does certainly, as Mr. Lyte admits, "speak volumes." The descriptions of the more distinguished head masters are admirable portraiture and in excellent taste. Dr. Goodall, majestic and urbane, accomplished and widely read, yet intensely conservative and even obstructive as regarded all reform; Dr. Keate, of Orbilian propensities, grotesque in appearance, fierce and surly in demeanour, yet really kindly of heart, of finished scholarship, and untiring in his vigilance as a disciplinarian; Dr. Hawtrey, a man of fine culture though deficient in accuracy as a scholar, of a noble generous nature, and an able and bold reformer—are the three who stand forth more especially conspicuous. In connexion with the latter two Mr. Lyte has been favoured with criticisms from an unnamed correspondent which indicate a close personal acquaintance on the part of the writer with those whom he describes. Then come the rule of Dr. Goodford and Dr. Balston and the reforms of the Commission of 1861, the closing pages being occupied with an account of the changes introduced under the new governing body and the new statutes.

It is not a little to the author's credit that while he has evidently entered upon his subject in the most loyal spirit and prosecuted his researches untiringly, he in no way endeavours to conceal the defects of the old system. As he brings his labours to their completion, and recalls "the glorious past" of Eton history, how the early lessons there learnt "have braced the characters of many of England's greatest men," and points to the long array of university honours and the numbers on the school list, he cannot, however, altogether refrain from manifesting some misgiving with respect to the future in the "period of revolution" which has succeeded that of "slow and gradual improvements." It is difficult to believe that reforms so long demanded, and called for by the most thoughtful observers, can carry much of danger. Nearly a century ago, Cowper, in his *Tirocinium*, pleaded for a more rational conception of public school education, and urged that natural science, geography, and history should receive a certain recognition. Long after the poet was in his grave, the Marquess Wellesley invoked his Latin muse to sing the praises of Eton and of the system which Cowper had decried;

"Floreat in mediis intemerata minis"

was his prayer, as he glanced at the rumours then current of impending innovation and change. Yet, somehow, the suffrages have at last been given in favour of the view of the satirist rather than that of the panegyrist, and the counsels of the victim of Westminster prevail over those of the hero of Eton.

J. BASS MULLINGER.

The Poets and Poetry of Scotland, from the Earliest to the Present Time; comprising characteristic Selections from the Works of the more noteworthy Scottish Poets; with Biographical and Critical Notices. By James Grant Wilson. Vol. I.; 1219 to 1776. (London: Blackie & Co., 1876.)

It is somewhat too much the fashion to pat Scotch literature on the back. Inhabitants of South Britain are pleased to command verses, which, short of a miraculous gift of tongues, it is morally impossible they should comprehend. It may interest these persons to learn that Burns wrote a most difficult and crude *patois* (or *sub-patois*, if they prefer); that there are not so very many people alive in Scotland who could read his works without a furtive reference to the margin; and consequently, that an Englishman need not be ashamed to confess he can make nothing out of the vernacular poems except a raucous gibberish—which, it is the honest belief of the present reviewer, is about the measure of his achievement. It is partly to this that we must attribute the exaggerated favour of "The Cotter's Saturday Night," by no means one of his best poems, but one of the most easily understood; partly to this, and partly to the Scotch predilection for religious literature.

But even the least intelligent condescension of the South Briton is better than the hysterical praise with which Mr. Grant Wilson bedaubes his native literature—praise which reads all the more hysterical that it is quite gravely written, without adjectives, without points of admiration, in the most convinced and matter-of-fact tone conceivable. Scotch literature, he tells us, contains "a body of poetry and song than which there is none superior in the literature of any land, ancient or modern." Barbour's *Bruce*, "in clearness and simplicity must rank before either Chaucer or Gower; and in elevation of sentiment Pinkerton does not hesitate to prefer it to both Dante and Petrarch." Dunbar's *Dance of the Seven Deadly Sins* "is equal in its way to anything in Spenser," and his *Justis betwix the Tailzour and Sowtar* "as droll as anything in Scarron or Rabelais." Mr. Wilson thinks that Burns spoke "with somewhat too much extravagance" when he called the *Gentle Shepherd* "the most glorious poem ever written;" but he seems quite to agree with Allan Cunningham in thinking "Willie was a wanton wag" the most original of lyrics. And this barbarous galimaufry or hotch-potch of indiscriminate laudation does not come fairly to the boil, until we hear that Falconer's "Shipwreck" placed its author "in the front rank of Scottish poets." What? alongside of Barbour who surpassed Dante, Chaucer, and Petrarch, cheek by jowl with Dunbar who was the equal of Spenser and Rabelais, and arm in arm with the unique Hamilton of Gilbertfield, for whom it had been reserved, since the foundation of the world, to write the most original lyric on record! Was there ever such an irreverent hurly-burly of names, such a profane morris-dance of great men and little poetasters? Whaur's Wully Shakespeare noo? let us exclaim, and write it in the richest vernacular possible for English consonants.

THE publications of the English Dialect Society for 1875 have been received from the binders, and will be delivered to the members with all reasonable despatch.

And not only (to make an end of fault-finding), not only has Mr. Wilson made himself a mouthpiece for all that the perfervid genius of the Scots has ever found to say in praise of itself, but he has been somewhat hasty and inexact in his historical enquiries. Certainly, in 1414, the English King Henry IV. did not take James I. along with him on his second expedition to France. If there were no other reason, Henry IV. had then been some time dead. And certainly Mr. Wilson ought not to have printed Lapraik's "When I upon thy bosom lean." They are shocking bad verses, whatever Burns may have thought. And besides, good or bad, they are not Lapraik's. They are a bungling plagiarism from an English piece in the *Weekly Magazine*; and the really lamentable manner in which they have suffered in the stealing is the last article in the charge against

"the odd kind chiel
Aboot Muirkirk."

We have him convicted on two counts; not being able to write verse himself, and not knowing what was good in other people's verses. Again, the fable of the "Eagle and Robin Redbreast" should certainly have appeared in the collection, but as certainly, I apprehend, should not have appeared under the name of Alexander Scot. "Ar. Scot" was the signature with which Allan Ramsay chose to send abroad his forgeries; it contains, it will be seen, his initials and a declaration of his nationality which is characteristic of the race. The fable in question, which is here attributed to the "Scottish Anacreon," and the "Vision" which has been rightly enough placed among the selections from Ramsay, both appeared for the first time in the *Evergreen* under the same signature of Ar. Scot. And, unless Mr. Grant Wilson has some other light unknown to me upon the matter, I cannot understand upon what principle he has separated them. Either they are both by Scot, or both by Ramsay. There is no third way. And, as a matter of fact, I believe they are both Ramsay's.

But Mr. Grant Wilson is not without qualifications for the task he has set himself to do. Of course, all anthologies make bad blood. Of course, one is far more sorry for the good things left out, than pleased that so many have been put in. I am inconsolable for Drummond's sonnet, beginning "In vain I haunt the cold and silver springs." Where is "Auld Lang Syne?" What strange blindness fell upon Mr. Wilson when he began to make his selections out of Scott? Scott, of all men, is the man to gain in a properly made anthology. And here he has not gained; here he has lost cruelly. The death of Marmion has been printed, the admirable battle-scene immediately preceding is left out. And of all those inspired fragments of song he scattered here and there about the pages of the novels, we have no more than the barest representation. On the whole, however, the selection is well done. There might have been a little less of what is Scotch in no real sense, and the same principle which led Mr. Wilson to include Susanna Blamyre might have led him, not without advantage, to leave some others out. She was English by birth, but wrote

in the Scotch spirit; these others were born Scots, but aped the English manner just well enough to fall between two stools. And, indeed, they will not long detain the reader—they are so dead and so dead-heavy—and he will pass on to what is genuinely national in the collection, to the specimens of that merry, coarse, and somewhat prosaic poetry which began with James I. and is yet scarcely cold.

"Christ's Kirk on the Green" is a direct descendant of the Canterbury Tales, and its best successors are all more or less in the same vein. A clear stream of narration, a plentiful scarcity of serious images and similes, a sort of dry slyness, a gross, unflinching realism in humorous disquisition or description—these are notes common to almost all that is good in Scotch poetry. Even when an author seeks to move pity, it is not by strong language that he sets about the task, but by dramatic truth. In the simplest words, he makes his characters say what they might have said and do what they might have done. He relies entirely on the inherent pathos of the situation. He does not seek to heighten or idealise. He is no Shakspere, only a sort of provincial Boccaccio at the most.

All this is fairly well illustrated in the volume under review. Here also the reader will find that gem of a poem, Alexander Hume's "Day Estivall." In speaking of such work, one must beware of the Grant-Wilson school of oratory. Let an earnest recommendation here suffice.

A point of curiosity is the rest of Burns's ode about Washington, some lines of which appear already in his Correspondence. It is a very poor performance, but interesting as another testimony to the profound sympathy of Burns for all democratic movements. Why does Mr. Wilson tell us no more about the history of the piece; and why (since we are at fault-finding once more) does he not give us explicit notice when a piece is original and when it is a translation from Gaelic.

ROBERT LOUIS STEVENSON.

THE SUEZ CANAL.

Lettres, Journal, et Documents pour servir à l'histoire du Canal de Suez. Par Ferdinand de Lesseps. Première Série (1854, 1855, 1856), and Deuxième Série (1857-1858). (Paris: Didier et Cie, 1875.)

(Second Notice.)

THE second period, which is by far the longest, extending through nearly all 1855, and ending with July, 1858, forms the greatest part of the work. It is by no means the most important or the most interesting; still it deserves careful study by the historian of the period, and by those whose fate it may be to apply for similar concessions. M. de Lesseps, who seems to have lived on the railway and in the steamer, once narrowly escaping shipwreck, ranged over the whole of Europe, Scandinavia alone excepted. His conviction evidently was that nothing could be done without his personal influence to correct the apathy of the public, in presence of such absorbing eventualities as the Crimean War and the Indian Mutiny. At the same time we can-

not but think that much of this work was demanded by the restless energy of his temperament, and, especially, that he wilfully wasted the whole of his time at Constantinople, where Abd el Aziz was known as "Sultan Stratford," or "Abd el Canning."

The first trip begins at the end of January, 1855, when English influence determines itself against him in Egypt. *Tous les Anglais, au Caire et à Alexandrie, surtout les hommes du chemin de fer* (Suez-Alexandria), *ont fait tout ce qu'ils ont pu pour nous nuire.* There is some truth in this exaggerated statement: I could quote the name of more than one adventurer who came to the banks of the Nile simply with the object of "putting a spoke in the Frenchman's wheel." It is a curious contrast with the fact that the 10,600,000*l.* advanced by the Viceroy came chiefly from English loans protected by the revenues of Egypt—briefly, that we supplied the money for the canal. But his mission was in vain. He received from His Imperial Majesty *l'audience la plus bienveillante*, but nothing more; Rashid Pasha, *enfoncé jusqu'à la barbe dans les eaux de lord Stratford*, granted him everything save a *réponse concluante*, and the "great Eltechi" whose *exclusisme britannique . . . devient intolérable pour le crédit de la France en Orient*, contents himself, while disclaiming any hostility to the project, with uttering the ominous words, *dans une position comme la mienne, l'indépendance personnelle a ses limites, et ne saurait s'effacer devant les éventualités officielles.* Yet he wins one important victory, a Vizerial letter addressed to Mohammed Sa'id Pasha, provisionally approving of the *affaire du Canal*. About the middle of March he returns to Cairo, convinced that his *seules difficultés viennent de l'Angleterre*.

This campaign is the type of its numerous successors. After two months' work at Cairo in promulgating the *avant-projet* and in preparing the *projet définitif* of the Viceroy's engineers, in encouraging and comforting his "dear prince," and in corresponding with all who could be useful to him, he repairs, firman and report in hand, on June 5 to Paris, and to London on June 25. Supported by the "excellent Minister" Count Walewski, he has not the fear of Lord Cowley, Lord Palmerston, and Lord Clarendon before his eyes; and he determines to oppose them by means of public opinion—*travailler l'opinion* is his motto. "The editors of the *Times* and other journals have assured me of their good will," he writes to the Emperor: "the adhesion of the *Times* is now an accomplished fact," he writes to the Empress, far from guessing the nature of that assurance and adhesion. He then returns to France, and prints his circular, announcing the formation of the Scientific International Commission, paid by the Viceroy, and consisting of some thirteen eminent professionals, nine of whose names are given in p. 273 (vol. i.). On November 19, 1855, the "anniversary of his birth," he concludes the second campaign by returning to the "Pure Region."

The commission is courteously received by Mohammed Sa'id, who munificently placed at its disposal one of his steamers for a trip to Upper Egypt; and all set out on November 27. The excursion ends on December 16,

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and the journal abounds in interest. "M. Mac-Clean," the chief engineer for England, calculates that Europe could now build for 1,000,000l. a monument equal to the largest pyramid of Gizeh; and that for only eight times that sum (200,000,000 francs) he could finish the Suez Canal, which represents in excavation and transport of earth thirty times the amount of work. Verily, an "age of wonders!"

The next year opens with an international note, announcing that the commission, after finishing its labours—in less than a fortnight—has sent in the report to the Viceroy. The *bouquet final* was the important discovery of a new maritime basin (Port Sa'id), which at once took the place of the dangerous Pelusiac Gulf. The triumph was celebrated in heaven by another *signe de l'alliance*, in other words a rainbow whose "tender colours gradually assumed more vivid hues; and, rising gradually from its extreme point in the west, ended by forming a complete arch." Much comforted by this phenomenon, which had been predicted to him by his mother-in-law, and provided with his two documents, the firman and the second report, M. de Lesseps, after nearly two months and a half in Egypt, again turned his face northwards, *pour faire de l'agitation partout*, especially in Austria and Germany, Russia and England. He still does not despair of the latter. *John Bull a généralement la conscience de sa situation.* Moreover, *l'Angleterre n'ose pas avouer les motifs de son opposition; mais il faut bien qu'elle se persuade qu'elle ne peut plus ambitionner le monopole du commerce du monde, ni la domination de toutes les mers.* The generation which has seen the naval precedence of England wiped out by a stroke of the Foreign Office pen, without impeachment of the Minister, will hardly want that information.

The line led through Trieste, where a friend was found in the wealthy and powerful Signor Revoltella. At Paris he establishes his *organe spécial et en quelque sorte officiel*, the *Isthme de Suez*, and informs the Emperor that despite Lord Palmerston, "ever the man of 1840," *l'opinion publique en Angleterre s'est prononcée favorablement.* He has audiences with Lords Palmerston and Clarendon which convince him that their opposition arises from *la crainte de favoriser le développement de la prospérité et de la puissance de l'Egypte*, all of which is duly reported to the Viceroy. Yet he persuades Mr. Wyld to exhibit in his Great Globe in Leicester Square a relief-plan of his canal, with the observation, *cette propagande populaire est excellente.* At the Royal Geographical Society he received *une salve d'applaudissements*, which were renewed at the end of his "speech"; and in Paris he enlisted the sympathies of the Académie des Sciences; and in Vienna he obtained the favourable opinion of the "illustrious doyen of diplomacy," Prince Metternich, then in his eighty-fourth year. After thus ably advocating the *grande entreprise*, he returned to Egypt in mid-July, 1856.

At Alexandria he issued his report to the Viceroy concerning the Fellahs to be employed by the Company, and nothing can be more thoughtful or more humane; the whole

document (No. 103) does him honour, and he justly observes:

"En effet, le livre [the *Koran*] qui a proclamé la charité comme la principale règle de la vie, où il est dit qu'aux yeux de Dieu le meilleur homme est celui qui fait le plus de bien à ses semblables, ne s'opposera jamais à l'application des mesures que pourra conseiller la civilisation la plus avancée."

After working the King of the Netherlands, which he undiplomatically calls *la Hollande*, he flies back to Paris, and issues in his journal an admirable note, entitled "Considérations sur l'Egypte." He shows that this great and wealthy valley, with its five homogeneous millions of industrious and intelligent inhabitants, has a life of its own, exceptional as its position; that it has been ruined whenever reduced to the rank of a mere province; and that, whilst administrative centralisation is its bane, its prosperity, and even its existence, depend upon the good or bad will, the force or the feebleness of those who preside over its destinies. The last noticeable document in the first volume is that entitled "Description sommaire de l'Egypte et de l'isthme de Suez." The geological part considers all lower and middle Egypt to be a tertiary formation, whilst the Italian savants would make it of much later date, the newer Miocene.

With the second volume (1857-58) we may be more succinct. The first twenty-five pages relate a trip in which the projector accompanied the Viceroy to the White Nile as far as Khartum and the second cataract; it begins badly with setting fire to the concessionnaire's mosquito-curtains, and burning him severely; but he rejoices at thus having paid his *dette au mauvais sort*. This part ends with orders issued by the Viceroy to the governors of the Súdán, Senaar, Kordofan, and other provinces, regulating the taxation and ameliorating the condition of the Fellahs. Nothing can be more amiable or patriarchal; but, we ask, who was to carry them out? The frightful development of the slave-trade is a curious commentary upon this enlightened policy.

M. de Lesseps again runs over to London and Paris, where he publishes *Observations hydrographiques dans la baie de Péluse*; it contained the reports and log-books of Captain Philigret, who had ridden out six months of exceptional winter in an Egyptian corvette—a practical reply to certain objectors. He now works H.H. Pius IX. and the Cardinals, and so true a son of the Church is he that the Patriarchs of Syria and Palestine are duly "squared." A note addressed to M. Elie de Beaumont (pp. 50-65) in reply to certain questions of the Imperial Academy of Sciences, discusses—from hearsay—the anthropology and ethnology, the zoology and nosology of the Upper Nile, with historical remarks upon the Empire of Mervé, and theories concerning the origin of the White Nile. It must be borne in mind that these were the work of 1857. The ethnology, however, is utterly untrustworthy: there can be no greater mistake than to compare the gay and light-hearted Egyptian of the present day with the staid and formal men of old. In London, Manchester, and Liverpool; Dublin, Cork, Belfast, and other places of minor note, public

meetings greet him as a friend to humanity and commerce. But again Lord Palmerston is the bitter drop in his cup of sweets, and a very pretty quarrel presently results from the reply in the House of that irrepressible Minister to Mr. H. Berkeley, M.P. His lordship's *triste campagne contre le Canal de Suez* culminates in the debate of June 1, 1858. Shortly after his administration had been replaced by that of the late Lord Derby, Mr. Roebuck, with abundant strong language, proposes, and Mr. Milner Gibson seconds, what seems to be a very moderate motion, namely "that in the opinion of this House, the power and influence of this country ought not to be used in order to induce the Sultan to withhold his assent to the project [what English!] of making a canal across the Isthmus of Suez." Mr. Fitzgerald opposes a censure which in reality suggested want of confidence, and which committed the House to an indirect support of the enterprise. Then Lord Palmerston, the last of the philo-Turks, throws off the diplomatic mask, and openly declares that the measure, however beneficial to Egypt, is likely to compromise the safety of Turkey. The Conservatives unhesitatingly adopt this view of the question and, despite the eloquence of Lord John Russell and the "chaff" of Mr. Bright, the motion is rejected, after a prolonged debate, by a majority of 228.*

Meanwhile the *Times* had also declared a violent hostility; Mr. R. Stephenson mildly but persistently maintained his opinion, and M. de Lesseps, having embarked at Trieste, came to the conclusion that *le gouvernement Anglais, représentant d'un peuple puissant, civilisé, et loyal, n'a pas honte d'employer les moyens des faibles et des barbares, c'est à dire l'hypocrisie et la ruse, et de cacher sa propre opposition à l'abri d'une porte qu'elle croit pouvoir ouvrir ou fermer à son gré.* At Constantinople Aali Pasha cannot dissemble his impotence; the Sultan is reported to be personally favourable, but he is, as usual, little more than a political prisoner. And thus the curtain falls upon the second act.

The third and last of the drama sees (July 28, 1858) the "interests of the concessionnaire and the Company placed under the infallible protection of the Emperor of the French." The resolution to ignore the ratification of the Porte is approved of by the Ambassadors of Russia and Austria, and by the Ministers of Prussia and Spain. The cause is virtually won, and nought remains but to sing Io Paeon at the banquets of Odessa and of Marseilles, and at receptions in Barcelona and elsewhere. Mr. Stephenson is finally knocked down by M. Palioarpa, and the rival English and French projects are heavily jumped upon.

The beginning of the end is entitled "Souscription publique," followed by a list of the agents, correspondents, and the bankers of the "Compagnie Universelle du Canal Maritime de Suez." The 25,000 French shares are taken up at once; and the direct holders must long have regretted the day; a *coup d'œil* at the subscribing classes is rightly characterised as a curious study of the moral,

* M. de Lesseps gives (vol. ii. pp. 255, 256) the names of the minority; the *Pall Mall Budget* has lately printed (December 31, 1875) those of the leaders of the majority.

intellectual, and economical state of France. We have then a *Tableau des Départements dans l'ordre d'importance de leur souscription*; a schedule of the "Composition du Conseil d'Administration," whilst the conclusion is a letter to Mohammed Sa'id, with a note to the Duke d'Abulfira. The link in the chain which is to connect the two hemispheres has been effectually riveted. The tongue of ground which separates them is evidently doomed.

In order to appreciate M. de Lesseps' strictures on the English Government, we must go back nearly a score of years, and fix our attention upon the conditions of the day. A costly and deadly war, which most of us deeply regretted, had impressed the English brain with the idea that the highest political wisdom was to maintain the integrity, as well as the independence, of the Porte. A quarter of a century has utterly dispelled the illusion, but what will that period not do in the present condition of Europe? The end of the Crimean war left a bitter flavour on the English palate, and no wonder; we were compelled, by governmental mismanagement, to play what is popularly called "second fiddle." And, when our happy rivals proposed a measure which was evidently calculated to raise Egypt, and to depress Turkey, we felt that at last the time for resistance had come. Thus only the most exalted order of Liberals sided with M. de Lesseps: the Moderates and the Conservatives united their strength against him. And late events must have convinced him, if he can be convinced, that he was wrong, and his opponents were in the right. His canal has become so necessary to the very existence of Great Britain, that, after openly declaring we care nothing about what becomes of the Turk, we are ready to support the Egyptian by force of arms. And the French are at the present moment the least influential and the most unpopular nation of strangers in Egypt.

The *Chauvinisme* of the Parisian press has to answer for much of English opposition. The prospect of the canal was hailed because it would throw open the gates of the Orient, it would Europeanise the Eastern world, it would democratise commerce and navigation, in fact it would abolish our supremacy in the Indian and Chinese seas. For the French, with all their show of sympathy during the Sepoy mutiny, have ever envied us the immense possessions which rose upon the ruins of their own. Those living in Paris during 1857-58, may remember that pity for *ces pauvres Indiens* mingled strangely with the desire to see the white man victorious. Nor was M. de Lesseps wholly free from the extravagant ambition of his compatriots, or he would not have penned such a sentence as this, *Quand nous serons les plus forts à Constantinople nous ferons ce que nous voudrons*. He perfectly understood the racial antagonism between the two peoples when he asserted, *En France l'opposition Anglaise sera notre principale force d'attraction*. If anything reconciled Frenchmen to the *coup d'état*, it was the almost unanimous reprobation of the English press.

On the other hand, although Lord Palmerston's prognostic was right, we cannot support him in his treatment of the case. The jaunty

Irishman did not fight fairly. He persuaded a number of notable names to lend him their support in asserting the thing that was not: and the general belief now is that many of them lived bitterly to repent their subservience. Hence the sands which would fill the canal; the currents which would choke the entrances with silt, and the deadly nature of the Pelusiac Bay, found ready credence with the English public. A well-read man must have known that an idea 3,000 years old can easily be revived, that what has been done twice can be done again; why, then, should he demean himself by characterising the project as a "bubble," a "hollow dream," a "swindle" invented only to drain the pockets of the credulous? But with the lord of Broadlands it was pre-eminently "après moi le Déluge," witness his conduct in the matter of Fenianism, the terrible legacy which he left to his successors. It may be true that *populus vult decipi*; but these manoeuvres did not deceive the public of Europe, as the general furnishing up of the rusty Mediterranean ports shows. And what does the French boaster now say? "If de Lesseps be spared, he will unite Paris and Peking by a trans-Asiatic line; he will gird the globe by a boulevard, with avenues of planes, gas-lamps and cafés where we shall drink our absinthe between 5 and 6 p.m." And so forth.

It is to be regretted that more care has not been taken in editing these volumes. The Egyptian contingent sent to the Crimean war is now 30,000, then 37,000, then 40,000. The saving of distance by the canal is anything between 3,000 and 4,500 leagues; the length of the canal (86 miles) is 120 kilomètres, or 140, or 40 leagues. Why insert that negro nonsense about the crocodile carrying off its victims under its arm? M. de Lesseps speaks, he tells us, Italian and Spanish: he is utterly innocent of English and Arabic; but any reader for the press could have spared us such eye-sores as M. Roebuck, Withby (Whitby), Count Zichi, M. Rehmann (Rebmann), Dr. Abbate (Abbott); M. Murchisson and Murchieson; le "shoking;" British railway Euphrate Valley; Australia and Zealand Gazette; and, to quote a few where many are, "le crochet de lord Palmerston." The Arabic shows ignorance equally elementary, in Machalla (Mash'al, a lantern); Mokattam for Mukattam; El-Hami (Ilhámi) Pasha; Jemazul and Djemizul Akir for Jemadi or Djemadi 'l Akhir; Abou-dja-far for Ja'afar, and Hatu' Houmayoun for Humayún. And in Africa, we see "Koenia" and "Kali Handjarv." So much for "Zulu criticism."

We now possess the "historique" of the studies and labours which brought into being that particularly hideous and "monumental" work, the Egyptian Bosphorus—a work whose example may, in course of time, convert into islands South America, the Morea, Denmark, and the Iberian Peninsula. But we want more. M. de Lesseps must have stored up an enormous mass of correspondence, public and private, which would be infinitely interesting not only to this generation but to those which are to come. We can only hope that he will not be niggardly of his wealth.

R. F. BURTON.

A History of the Sepoy War in India, 1857-1858. By John William Kaye, F.R.S., Author of the "History of the War in Afghanistan," Volume III. (London: W. H. Allen & Co., 1876.)

The last volume of Sir John Kaye's deeply interesting narrative of the *Sepoy War* left the reader in the camp before Dehli. Nicholson had joined; the smart affair at Ludlow Castle had been succeeded by the dashing victory at Najafgarh; and the curtain had fallen on a devoted army preparing for the assault on the stronghold of Mughal royalty and prestige. More than five years have elapsed since the publication of that section of the record: an interval of trying length to those who await the promised sequel, and unfavourable to those who cater for the expectant. Fortunately, the power of the writer is equal to the theme; and no sooner is the narrative resumed than we are again willingly carried away to the hot plains of the far East, and, as it were, unwittingly absorbed in the stirring events of the period, which, with all its clouds of bitter sadness, is lustrous with examples of national and individual honour. The dramatic incident, appreciative analysis, and fascinating style of the *War in Afghanistan* are credentials which cannot be lightly regarded by the reading public; and a remembrance of these will naturally ensure a fair angury to forthcoming works by the same author. But the *Sepoy War* may safely rest upon its own merits and the intrinsic interest of the scenes it describes—scenes which have won the admiring attention of other than English reviewers. It was neither an Englishman nor a Protestant who, in bearing high contemporary witness to the general conduct of the "poignée d'Anglais" concerned, eulogised in the following terms the martyrs to patriotism and order:—"Victimes d'une lutte engagée entre la civilisation et la barbarie, ils ne sont étrangers à aucun peuple chrétien; tous peuvent les admirer sans restriction et sans réserve. Ils font honneur à l'espèce humaine."*

The story to be told is a long one, though the period to which it is limited is one rather of months than years. It may be said to have commenced fairly in Chapter iv. of Book iii., or to take up about a fifth of the first volume, closing in May, 1857. The second volume, similarly divided into three books, reaches into August of that year, but is mainly descriptive of events in the months preceding. The third, or volume under review, only carries on the narrative to September—for the marginal mention of 1858 (pp. 490-1-2) refers to an episode of individual suffering and deliverance distinct from the thread of narration. To mature the full and comprehensive chronicle of a revolt extending over so extensive an area, it would be difficult to suggest a disposition of data fitter than that which has been adopted. The panorama is so vast and intricate that it becomes essential, in the interests of the spectator, not only to arrest the progress of the moving canvas, but to separate the picture into geographical parts and make a

* *Débat sur l'Inde au Parlement Anglais, par le Comte de Montalembert, l'un des quarante de l'Académie Française*, p. 40 (London: Jeffs, 1858).

piecemeal exposition. Thus, when we have attained the month of August, in Agra, at the conclusion of the book treating of "Mutiny and Rebellion in the North-West Provinces," we return to April and May in Lucknow at the opening of the succeeding book, treating of that city and the yet more notorious Dehli. In like manner the capture of the last-named place, with which the present volume appropriately and effectively ends, is in continuation of a recital resumed from the second volume. To do justice to Sir John Kaye's new instalment of recent Indian history by extract and enumeration of the more striking passages; to dwell upon the arguments started or revived affecting personal reputations, in some of which even the gifted author himself shows lack of conviction; or to discuss the important questions involved in the great drama of the mutiny of the *Sipahis*—would need far more space than is at our present disposal. But we may note in a cursory manner certain parts of the text which have appeared to us especially worthy of remark, and which, in one or two instances, afford material for serious consideration.

It is admitted (p. 13) that, before the actual outbreak, "the majority of native journals were either intentionally hostile and false to the British Government, or they scattered abroad with reckless prodigality lying rumours, which were perhaps more dangerous in their insidiousness than the utterances of open hostility;" and this we quite believe from conclusive and sufficient personal experience. On the other hand, while the charge of "malignant hostility" is brought against these writings, that of "reckless unreserve" is held applicable to the European Press in India. "To have drawn a distinction in such a case . . . would have been," according to the historian, "an insult to the loyal native inhabitants who were supporting the Government;" so, in this view, a Press Act, setting restraints and conditions on the action of newspapers generally, was passed for the occasion. Now, without venturing to affirm that if a censorship or Act of restraint were deemed just and politic for the one, suppression should have been the law for the other, we maintain that the two conditions legislated for were totally distinct. The Englishman knew at least the meaning of Press liberty. To the native editorial mind the words conveyed as unintelligible an idea as would have been an Italian opera or the political economy of Art.

In the matter of the seizure of the Maulavis at Patna it is urged (p. 84) that if these "little shrivelled men" had resisted and been cut down, a Muhammadan historian might have described the incident in language like that in which our author had himself in a previous work described the assassination of the British Envoy by Akbar Khan. Here again, we do not for a moment attempt to justify the perpetration of the supposititious act; but the cases appear to us dissimilar. The circumstances of the Indian Mutiny were so purely exceptional that exceptional treatment would probably have neither caused surprise nor aroused the indignation of beholders. The very apprehensions of the soldiers, which

drove so many to become rebels at the outset, when no such action had been contemplated at any former period of their career, proves that they must have anticipated abnormal usage at the hands of those whom they had so grievously betrayed. Moreover, the invitation to Kowar Singh (p. 99) seems to have differed little in spirit from that to the Maulavis; but it is not by any means so seriously treated when merely referred to as "a courteous mode of making him a prisoner."

As a remarkable instance of the want of consistency in any particular class of our native soldiery at the early period of the revolt, we may note that, at Muzafarpur, when a detachment of Irregulars mutinied, the *najibs*, in the absence of European officers, stood up against the mutineers and defended the public buildings so effectually that their opponents absconded with minor plunder. This fact is recorded at page 150; but three pages further on the Magistrate at Gaya, in distributing his forces for active operations, is made to say "I shall put the *najibs* between the Sikhs and the English, so they must be staunch or be cut to pieces."

The spirit of Lord Canning's letters quoted in pages 227 and 234, though they may not strictly belong to a Parliamentary blue-book, is such as to raise them to the level of historical correspondence. Whether private or semi-official they are worthy of imitation, and give proof of power as of kindness. That Sir John Kaye can himself appreciate as well as chronicle noble words and deeds, no further evidence is needed than a perusal of the last book in the present volume. That he has not lost his old happiness of expression, the following brief quotation should afford fair demonstration. He is speaking of a great and good man, soldier, and politician :

"The student of a future generation, when asked what Sir Henry Lawrence did, may not always be ready with an answer; but all will tell promptly what he was. And many, perhaps, will say that they do not quite know why of all men of whom they had ever read in Indian history he seemed to be the flower, but that they cannot help feeling it. It is a sentiment rather than a conviction, and no one cares to analyse or to explain it."

It may be a question whether history, as history, is not better when written at a longer distance than from seven to eighteen years of the period with which it deals; whether a knowledge of the actors and events may not be too intimate and personal for impartial record; and whether the natural delicacy felt in writing of the living or recently dead is not an almost insuperable bar to thoroughness of treatment. Nor is it enough in this respect to urge that the work has been done with skill by a master hand. If the objection be tenable at all, such a reply does not affect its validity. For ourselves we believe that the sooner the chronicle follows the event the better for *facts*, but the characters and conduct of those whose sayings and doings are chronicled need, as a rule, the action of time for truthful comprehension. Men such as Henry Lawrence, Nicholson, and others that could be named—alike in the possession of marked individualities, however unlike in many dis-

tinctive signs of genius—have already had assigned to them niches in the gallery of the world's heroes, and even the glowing pages of the volume under review can scarcely give them additional claim to a world-acknowledged repute. But there is controversy in respect to some reputations, and where there is controversy there is doubt; and for the solution of doubts it may be that time has yet something to disclose, to impart to the history, whatever its literary merits, that stamp of definite truth which should be the sole warrant of permanence.

In the present instance, if honesty of purpose combined with ability to execute, free access to public records, and a profusion of private data, may be held to compensate for the alternative advantages of a more distant retrospect, both the historian and the public may be congratulated on the completion of a record of the highest national importance. Rich in moral and example for all servants of the State, its lessons of responsibility should especially be studied and dwelt upon by those who have chosen India as a field for action.

F. J. GOLDSMID.

NEW NOVELS.

Roderick Hudson. By Henry James, jun. (Boston: Osgood & Co.; London: Trübner & Co., 1876.)

Brandon Tower. In Three Volumes. (London: Samuel Tinsley, 1876.)

Mart and Mansion. A Tale of Struggle and Rest. In Three Volumes. By Philip Massinger. (London: Samuel Tinsley, 1876.)

It is strange that American novels should not be better than they are. The literature for children is excellent. The stories written with "a high moral purpose" are often clever and seldom miss their mark. Why is it that Hawthorne still occupies the highest place among American novelists, and that we are acquainted with no one of them who comes near him? It is not that originality is lacking, for the short stories which reach us in American magazines or in cheap reprints have enough original matter in them to make more than one of the three-volumed novels which flood our own country, and are of a far higher order of merit: there is a very large amount of nervous force in the style; there is a superabundant command of language; there is "a desire to understand and record what is true," and yet they fall short of being great. In *Roderick Hudson* we find an amusing passage in which the hero speaks of American art :—

"He didn't see why we (Americans) shouldn't produce the greatest works in the world; we were the biggest people, and we ought to have the biggest conceptions. The biggest conceptions of course would bring forth in time the biggest performances. We had only to be true to ourselves, to pitch in and not be afraid, to fling imitation overboard and fix our eyes upon our national individuality."

And this seems to us what their novelists fail to do. The story of *Roderick Hudson* was a "big conception," but it is not a "big performance."

Roderick is an obscure sculptor in a New England village. Rowland Mallet, a lover of

art who "has never done anything handsome for his fellow men," discovers genius in a small bronze statuette which Roderick, the attorney's clerk, has made, and forthwith takes him to Rome, thereby removing him from the home influence of his mother and his betrothed, Mary Garland, which seems to have been his best inspiration. For a while the genius flares up in Rome, and produces after six months (!) an Adam and an Eve which make a sensation; then it begins to fail, it wastes itself in a passionate love, flickers awhile and goes out miserably. The story is as sad as any story need be, but it would have been pathetic if Roderick had been more skilfully handled. It is entirely inartistic to make him so unpleasant that we are unable to sympathise with him. Towards the end of the book he is simply unbearable; how the people round him could have tolerated him is a problem; but they spoil him, pet him, give way to him in everything, and mildly remark to each other that he is "fatally picturesque," whatever that may mean. If they had said he was "fatally ill-mannered" or "fatally idiotic," it would have been more comprehensible. And yet no one can help being sorry for him when in the closing interview with his patron Rowland he discovers the nobility of his friend, and in the fierce light of that purity knows himself so vile that his own artistic instinct is offended, and his last words are "I am hideous." Much of the plot of the story is laid among artists in Rome, but nothing is elaborated except a group of four or five characters:—Rowland, the dilettante patron whose kindness killed where it meant to save, and whose patient self-abnegation and bitter disappointment in the object of it are finely drawn; Christine Light, the young lady who plays the part of Will o' the wisp to Roderick, and wearies us by her affectation, her acting, and her selfishness; Mary Garland, who is little more than a lay figure, and about whom we are unable to rouse ourselves to Rowland's admiration; Mrs. Hudson, the mother, who appeals to us more than any of the other women in the book from her blind worship of the genius of the son with whom she has no real sympathy; and the sculptor himself, with his erratic moods and fancies, his profound selfishness and egotism, his promise and his failure. In spite of all faults there is talent in the book and interest enough to repay the reader, who will feel that the idea of the author has been considerably greater than the power of execution, and that the story would have been more effective if it had been told in simpler language.

Brandon Tower is a long-winded story with a very superfluous number of words in it. There is a mysterious child found under a hedge, there is a mysterious merchant with something on his mind, there is a mysterious dog who objects to the merchant, there is a detective on the track of what he thinks will turn out an interesting murder case, and besides these a crowd of people who have no particular interest for the reader. For two volumes and a half we are led to believe that the merchant, Stephen Applethorn, has for some reason only known to himself murdered his wife and buried her in a wood.

We feel almost injured when it comes out at last that it was only a concealed marriage, and that the unfortunate lady tumbled into a stream by accident and drowned herself. Why Stephen Applethorn should have buried her under a tree with his own hands when he found her dead, and why he should have laid his child in a hedge to be picked up by some passer-by, we have been unable to fathom, for there was no further reason for concealment. The story might really have had some dramatic merit had the hero even by accident killed his wife and worked out a life-long repentance in fear and trembling. And the scene in which Pike the detective, having, as he thinks, obtained the last clue to the merchant's guilt, lays his hand upon him in his office when the bells are pealing for his election as mayor and finds him dead, might then have had some point. As it is the whole story falls flat; we only feel that the merchant was a fool, and that his life is of a piece with the bathos he inscribes at intervals in the note-book which he carries. There are some clever touches here and there, but the plot is strangely improbable, and whatever merit it possesses is lost in a fog of words.

We wonder how many besides reviewers will read *Mart and Mansion*; a *Story of Struggle and Rest*, and whether they will discover what "*Mart and Mansion*" have to say to the story, or what the story has to say to anything in life. In reading it we confess to "the struggle," but we failed to find "the rest." The book is cut up into the smallest possible chapters, and no two chapters are about the same people. There is a crowd of thieves and gypsies and robbers, and there is a lost will, and a lost heir, and a midnight robbery, and a forgery, and a bad lawyer who becomes lord mayor and prospers. In vol. i. p. 5 the latter is described in most unflattering terms, but in vol. ii. p. 79 he is spoken of as "distinguished and handsome." Throughout the three volumes the characters all walk on stilts and talk very badly. It is not worth while to pull such work to pieces; we would rather quote one sentence in the book about a writer of fiction: "How few have the gift! There are pretenders everywhere, but good things are difficult."

F. M. OWEN.

NOTES AND NEWS.

We are glad to hear that Prof. Max Müller will probably stay in Oxford after all. The ambiguous and unexplained announcement in the *Times* some days ago meant, we are informed from Oxford, that the eminent scholar was to be induced to stay in his adopted country and university by being entirely relieved of educational duties. Prof. Max Müller loses half the income of his chair by this arrangement, but he remains the first instance of an "endowment for research" in the strict sense. The proposed statute will be voted on Tuesday next; and there is, we are glad to learn for the honour of Oxford, very little doubt but that it will be passed. Prof. Max Müller has undertaken to edit for the University Press all the Sacred Books of the world, except the Bible and the Chinese Scriptures, which last will be allotted to the eminent Sinologue, Dr. Legge, who is to be the first occupant of the Chinese chair at Oxford. By both these measures the University has acted worthily of its great past, and, as we hope, still more magnificent future.

We understand that Messrs. Henry S. King and Co. will shortly publish a volume by Captain J. H. Baldwin, F.Z.S., of the Bengal Staff Corps, who is well known as a "Shikarree" and an authority on Indian Field Sports, entitled *The Large and Small Game of India*. It will not be purely a narrative of personal adventure, but will contain much scientific information with reference to the animals of which it treats. It will be illustrated by a large number of engravings from spirited sketches made by the author during his wanderings, and by a number of photographs taken from life of the animals referred to in the volume.

MR. GEORGE SMITH hopes to be able to start on the 17th of this month to resume excavations at Nineveh. Every effort will be made not to discontinue the work until all the remaining fragments of the Library of Assur-bani-pal are exhumed. The most important fragments, those relating to the early legends and mythology of Babylonia, lie in the neighbourhood of the trench opened by Mr. Smith when last on the spot, and the completion of the series of tablets translated by him in his *Chaldean Account of Genesis* may therefore be looked forward to with certainty.

MR. THOREOLD ROGERS has in the press, and shortly will publish, *Epistles, Satires, and Epigrams*, the first two adapted from Horace and Juvenal, but entirely modernised.

WE have much pleasure in learning that a translation of Schleicher's work on the German language, *Die deutsche Sprache*, is being prepared by Mr. T. C. Snow, Fellow of St. John's College, Oxford, and Mr. E. P. Arnold, Assistant-Master at Clifton College.

MR. J. B. SHEPPARD is about to edit for the Camden Society *Christ Church Letters*, relating to the domestic affairs of the Priory of Christ Church, Canterbury, in the fourteenth and fifteenth centuries. In most cases they are written by or addressed to the prior, and a great majority belong to the correspondence of Prior Sellyng, who ruled the house in the reigns of Edward IV., Richard III., and Henry VII. Several of the prior's correspondents were employed about the court, and their contributions contain some bits of gossip, while others, occupied in London in looking after the interests of the convent, chronicle small beer with a minuteness which, at this distance of time, makes their letters very interesting.

MR. THOMPSON's volume of the *Prideaux Correspondence* is in the binder's hands for immediate issue. Mr. Horwood's edition of Milton's *Common Place Book* will be issued in May to the subscribers of the year 1876-7, to be followed by Mr. Gairdner's volume on *The Siege of Rouen*.

THE Council of the Society have resolved to offer to the public the volumes of the first series remaining in stock at members' reduced prices, thus allowing such books as *The Household Expenses of Bishop Swinfield*, or *The Secret-Service Money of Charles II. and James II.*, to be acquired for 3s. 6d. A priced list is to be had on application to Messrs. Nichols, 25 Parliament Street, S.W.

As Dr. Birch's opening address to the Egyptian and Assyrian classes at 9 Conduit Street was postponed until Monday last, Mr. Sayce's first lecture on Assyrian Grammar will not be delivered until next Monday afternoon, February 14, at 5 o'clock.

HENRY CLARKE, LL.D. (1743-1810), one of the foremost of the Lancashire geometricians, was the author, *inter alia*, of a most amusing satire on the "commonly absurd manner of conducting the election of schoolmasters," his experience having been derived from his appearance as candidate before a "school board" for the township school of Stretford, near Manchester, January, 1788. His burlesque account of the proceeding is now being reprinted under the editorship of Mr. John E.

Bailey, F.S.A., of Stretford, who has in hand a Life of Dr. Clarke, containing many forgotten circumstances of his connexion with Manchester and Salford, Liverpool, Bristol, and the Royal Military College at Sandhurst. In the unfortunate dissensions which arose in the Royal Society in 1784 between the naturalists, under Sir Joseph Banks (the President), and the mathematicians, under the accomplished Dr. Horsley, the black-balling of Dr. Clarke was one of the chief grievances of the latter party. The mathematicians threatened secession, Dr. Horsley declaring in a great speech that when that hour came the President would be "left with his feeble train of *amateurs*; and that toy on the table (pointing to the mace) would be the *ghost* of a Society in which Philosophy once reigned and Newton presided as her minister!" Mr. Bailey would be glad to communicate with any of Dr. Clarke's descendants, or to be referred to any of his scattered mathematical contributions to current literature.

THE *St. James's Magazine* for March will contain an original sonnet, "To the Nile," by Shelley. This sonnet is one of a series of Shelley MSS. in the possession of Mr. Townshend Mayer, who has placed many of them at the service of Mr. Buxton Forman in the preparation of his new edition of Shelley's works, to be published by Messrs. Reeves and Turner.

THE Master of the Rolls has directed that in future the Introductions to the Calendars of State Papers shall not exceed fifty pages without his express permission.

MRS. CHARLES KINGSLEY will shortly publish, through the firm of Messrs. Henry S. King and Co., a memoir of her husband, together with large selections from his correspondence and other unpublished writings. Mrs. Kingsley is aided in her work by many friends intimately associated with her husband at different periods of his life, and we understand that she will avail herself of their words rather than her own in treating of much on which she could scarcely speak with impartiality. The book will be illustrated by facsimiles of Mr. Kingsley's sketches, views of Eversley Church and Rectory, and a steel engraved portrait.

SIGNOR ENRICO PRAGA, the brother of the poet Emilio Praga, whose death we chronicled in our issue of January 29, writes to us that the statement which we took from the Italian paper *Il Liuto* is inaccurate. "There is no mystery, no tragedy," writes Signor Praga, "about his death beyond the fact of his dying so young in the arms of a septuagenarian mother. And his spirit, far from being in 'complete darkness' during his last days, shone with more than its usual brightness."

Of antiquarian interest will be found the following late additions to the manuscripts in the British Museum:—Emanuel Mandes da Costa's Common-place Book (eighteenth century) of Egyptian Antiquities, &c., and some copies of Jewish inscriptions by the same. Copies of (fifteenth century) Wills, Charters, &c., relating to property of families of Withiford, Berkeley, Spert, &c., in Bristol. Memorandum Book of Sir Daniel Tyas, Mayor of Worcester, from 1643. (This volume and a seventeenth century Common-place Book of Anecdotes were presented by Prof. Geo. Stephens, of Copenhagen.) A Book of Fees of the King's Household and Public Officers, temp. Jac. I. An Inventory, on a vellum roll, of the goods of Thomas Comber, 1673.

THE original journal of his campaigns in India between the years 1767 and 1770, kept by Colonel H. A. M. (afterwards Sir Henry) Cosby, his narrative of the expedition against Bom Ranze Pollam in 1777, and the Orderly Book of a detachment commanded by Colonel Sir Henry Cosby in the Southern Provinces of India in 1785 and 1786,

have recently been purchased by the Trustees of the British Museum.

LORD DERBY has kindly promised Mr. Furnivall that he will present to the New Shakspere Society the cost of reprinting such tract on the social condition of England in Shakspere's time as Mr. Furnivall may select. The latter has accordingly chosen the tract formerly attributed to Shakspere, but known to be by William Stafford, which states and discusses the causes of, and remedies for, the social troubles of England in Shakspere's youth. Its title is:—"A compendious or brief Examination of certayne ordinary Complaints, of diuers of our country men in these our dayes: which although they are in some parte vaine and fruiculous, yet they are all by way of dialogues throughly debated and discussed." By W. S., Gentleman. Imprinted at London in Fleetstreate, neare vnto Sainte Dunstone's Church, by Thomas Marshe. 1581." The little quarto has gone to press, and will be issued as soon as possible after the four works of like kind which we mentioned last week that the New Shakspere Society had in type.

ZÜRICH has to deplore the loss of the most eloquent and most widely known of her pulpit orators, Pfarrer Lang of St. Peter's, who died at the age of fifty of lung-disease. Heinrich Lang was one of the long series of eminent men, German by birth, who, driven from their own nation in less happy times, sought a new fatherland in Switzerland, and specially in Zürich. He was the son of a country clergyman in the Württemberg Schwarzwald, and received his earlier education at the Latin school of Lutz on the Neckar, and the Nieder Kloster in Schöntal. He studied theology under Baur at Tübingen, the educator of so many famous Swiss theologians. His participation in the republican movement in South Germany in 1847 and 1848 forced him to seek a parochial charge in Switzerland instead of his native land. His first call was to the parish of Wartau, in the canton of St. Gallen. Here, in the year 1859, he founded that periodical which has made his name famous throughout all German-speaking lands, and even beyond them, *Zeitstimmen aus der Schweizerischen Kirche*. It was the attempt of Lang to treat theological questions in a commonsense manner, and to make the results of free criticism accessible to general readers. He edited this serial, with the younger Bitzius as his co-adjutor, up to the time of his death. His fascinating oratory won for him in 1863 a call to the prosperous Meilen on the Lake of Zürich; and in 1869, on the death of Hirzel, he was elected to the pastorship of the historical St. Peterskirche in Zürich itself, a church in which our own English exiles in Mary's reign listened with delight to Bullinger and Gualter. Hitherto, until the day of his death, he attracted an extraordinary audience, among whom the men always far exceeded the women. His principal works are:—*Versuch einer christlichen Dogmatik* (Berlin, 1858); *Ein Gang durch die christliche Welt* (Berlin, 1859); *Martin Luther*; and some volumes of sermons (*Predigten*, and *Religiöse Reden*). Numberless single sermons of Lang's upon public occasions were issued from time to time, and were to be seen lying upon the counter of every bookshop in Switzerland. In the year 1865 he received a pressing invitation to Bremen, but he preferred to remain faithful to his new fatherland which had given him a vocation in his hour of need.

THE second volume of Dr. Carl Knies's excellent work on *Money and Credit* (*Geld und Credit*) has just been published at Berlin. Dr. Carl Knies is Professor of Political Science at Heidelberg, and the author of the celebrated treatise *Die politische Oekonomie vom Standpunkte der Geschichtlichen Methode*.

MR. JAMES COLSTON, Treasurer of the city of Edinburgh, and head of the firm of Messrs. Colston and Son, of that city, is at present engaged on a *History of Printing in Scotland*. The work will be published in a few months.

In the *Fortnightly Review* Mr. Baghot has a very interesting and paradoxical paper on the postulates of modern English political economy, avoiding, among other things, an inclination to believe that there is a connexion between spots in the sun, short harvests, and tight money. The main point of the paper is that the reason the world at large is slow to receive modern English political economy (the doctrine of Ricardo as distinguished from that of Adam Smith), is that the doctrine is rigorously abstracted from the practice of the world of commerce on a grand scale which hardly exists out of England. It is shown in detail that one of the postulates is a supply of labour capable of being transferred from one employment to another, and "that there are at least four conditions to be satisfied before this axiom of an English political economy is true within a nation. Before labour can move easily, and as it pleases, from employment to employment, there must be such employments for it to move between; there must be an effectual Government capable of maintaining peace and order during the transition, and not itself requiring to be supported by fixity of station in society as so many Governments have been; the nation must be capable of maintaining its independent existence against other nations without a military system dependent on localised and immovable persons; and there must be no competing system of involuntary labour limiting the number of employments, or moving between them more perfectly than contemporary free labour. These, indeed, are not all the conditions needful for the truth of the axiom, but the others can be explained better when some other matters have been first discussed." One point which we hope to see included among the other matters is the question whether what we may call the capitalist hierarchy of motives is likely to be imposed on the community at large. At present the artisans resist the imposition steadily, the different members of the agricultural community partially and fitfully. Those who do so are charged, mostly by those who know political economy at second hand, with defiance of economic laws. Mr. Saintsbury's article on Modern English Prose is interesting; but he is a little in danger of substituting *raffinement* for refinement as his standard. He is doubtless right in his suggestion that a constant effort at a complete and emphatic presentation of the writer's matter to the reader is one of the causes which have done most to disorganise literary form, though Lord Macaulay's writings show that even on these conditions it is possible to attain a literary form which in many ways is admirable. The analysis of the quiet finished grace of Mr. Pater's style is very good, but it is curious that Mr. Saintsbury should give the impression that Mr. Swinburne is of more significance than Father Newman to students of English prose as a fine art.

In the *Contemporary Review* there is an independent translation, by Prof. Childers, of the *Whole Duty of the Buddhist Layman*, previously translated by Gogerly, and published in the *Journal of the Ceylon branch of the Royal Asiatic Society*. It is very interesting, and purports to have been addressed by Buddha to Sigala of Rāgagaha. It would have added to our interest if Prof. Childers had given us his deliberate opinion as to whether the Buddhists who formed their canon two hundred years after their founder's death were right as to the attributing to him such a very formal, not to say mechanical, exposition.

LADY VERNEY, in an interesting paper in the same periodical on Welsh Legends and Welsh Poetry, repeats the disputed statement as to the functions of the Sin-eater, and supplies some instances of witchcraft with a rationalistic explanation. Mr. James Gairdner attempts to reply to Dr. Carpenter's weighty article in the last number. He courageously suggests that we may consistently, from a certain point of view, regard madness as the result of demoniacal possession, and an intermittent spring (such as it seems used to feed the pool of

Bethesda) as the manifestation of an angelic presence; and no doubt if we rest our conception of the world, as a whole (as Dr. Carpenter does), on our belief in a Spirit, in whose image we are made, such conceptions of subordinate and insubordinate spirits as were current in Palestine in the first century have a derivative fitness too. On the other hand, Mr. Gairdner quite fails to meet the force of Dr. Carpenter's argument that the miracles of the New Testament are hardly to be distinguished from other "fruits of faith," as Dr. Carpenter himself failed to see that the tendency of faith to bear such fruits is at least as suggestive of theological inferences as anything else that is beneficial in the order of the world. Dr. Caldwell makes a much more substantial contribution to the same controversy in a short paper on "Demonolatry, Devil-dancing and Demoniacaal Possession." It is based upon his experience as a missionary in southern India of a class of dancers, male and female, who, in their ordinary life are calm, dreamy, temperate, and frequently sane, who work themselves up into fits of ecstasy in which they believe themselves to be identical with the demon venerated in the neighbourhood, whom they also identify with the supreme God. The paroxysms are always displayed at night and are not those of epilepsy or hysteria or drunkenness, and leave their subject able to speak serenely and quietly and calmly, the moment that the dance is over. In all probability it is safe to conclude that the abnormal states of the human mind in the East differ considerably from the abnormal states of the human mind in the West, as we already know is the case with abnormal states of the body; of course, it is necessary in both cases to have completed a diagnosis of the symptoms before an independent judgment can be formed as to whether the patients' own theories of the diseases are worth anything. There is another instalment of Canon Lightfoot's treatise. Valuable as the treatise is, it is a peculiarly tantalising thing when such treatises are read for the first time in the form of a serial issued at uncertain intervals. We shall hope to speak of Dr. Arnold's Study of Bishop Butler and the *Zeit-Geist* when it is completed.

In *Temple Bar* Mr. Leland has an instructive account of how some American Indians worshipped a dancing doll even after they had seen the wires; it seems that the awe which a conjuring trick inspires in such rude minds may be trusted to survive explanation of how it is done.

In *Fraser* there is an interesting account of the Bengal tiger, which is said to be increasing in numbers since the natives were disarmed after the Mutiny; a sensible, though meagre paper, called "The Truth about the Bastille," founded on the recent French investigation into the archives; and a very picturesque article on the Settle Cave, including the history of things in general, from the primaeval nebulae to the formation of the Craven Fault, and the geological and archaeological history of Yorkshire from then till the discovery of the cave.

In the *Cornhill* the editor has a thoughtful paper on the youth of Swift, mainly intended to vindicate the traditional view against the optimism of Mr. Forster's first volume; it is certainly shown that from the first, Swift's nature must have had a morbid side, and his life a trying side, but perhaps these only prepared him to be made thoroughly bitter and wretched by the reaction after his political success, and the strain of his equivocal position between Stella and Vanessa.

In *Macmillan* the lecture of Professor Huxley, which we analysed last week, is presented at length: it suggests the reflection that the rudimentary organisms which thrive on the decay of higher organisms are not quite the most promising fields for studying the distinction between animal and vegetable life. The article is headed "The Border Territory between the Animal and the

Vegetable Kingdom," but the writer argues from the shifting character of the borderers that the inhabitants of neither kingdom have a character of their own.

DR. BRINSLEY NICHOLSON is to edit the *Doubtful Plays of Shakspeare* for Messrs. George Bell and Sons.

MESSRS. HENRY S. KING AND CO. have in the press a translation of M. Lesseps' work, reviewed elsewhere, by M. D'Anvers.

OBITUARY.

CAPONI, the Marquis Gino, at Florence, February 3, aged eighty-three.

CHEVERTON, R., at Upper Holloway, aged eighty-one. [Sculptor, well known by his reductions in miniature.]

GAMOND, Thomé de, at Paris, February 5. [One of the original projectors of the Channel Tunnel.]

KING, Dr. Richard. [Polar traveller: companion of Admiral Sir George Back in his journey to the North Pole in 1833-4-5.]

THE MARCHESE GINO CAPONI.

THE Marchese Gino Capponi, who has just died at the age of over four-score years, is in many ways a most noticeable man. His great work, the *Storia della Repubblica di Firenze*, was issued from the press only a year ago. Few men who devote their lives to one subject enjoy the length of life which enables them to mature their labours to their own satisfaction, and live just long enough to enjoy the feelings of success.

Moreover, Gino Capponi's work was done under the disadvantages of almost total blindness. In the prime of life his sight began to fail, and the labours of his maturer years were carried on entirely by means of an amanuensis. This fact must increase our wonder at the solidity, accuracy, and concise clearness of his history. The whole story of Florence was so entirely familiar to his thoughts that it framed itself naturally as he dictated. His book proceeded from the fulness of his knowledge. There is a special meaning in almost every word; for the book was not compiled page by page from the authorities, but is rather the transcript of a mental picture, which remained after long familiarity with all the details of the authorities.

But the important point in the character of the Marchese Gino Capponi is also that which gave his book its chief value. He was a modern embodiment of the old Tuscan spirit. By birth he was connected with the oldest houses of Florentine nobility. He was heir to a distinguished position in Florence, and showed himself in all ways worthy of it. As a politician always on the side of freedom he lived through stirring times in the history of Italy. He was equally renowned as a philanthropist, a student, and an accomplished man of the world. His house was the centre of the most brilliant society in Florence; but the obscure man of letters was never neglected. Gino Capponi was the centre of a literary circle, and was beloved by many friends with the affection which only rare nobility of character can inspire. Literary men of every nation who went to Florence were welcomed by him. His store of knowledge was always at their disposal. The works of M. de Reumont are full of acknowledgments to Gino Capponi's help. For nearly half a century was Gino Capponi regarded as almost an embodiment in fleshly shape of the past of Florence.

Concise and severe as is his *History of Florence*, we know the character of the man as we read it, and we recognise the wondrous power of Florence in shaping at this day a character expressive of herself. Gino Capponi's long life was spent in gathering materials for his great work; his character was moulded in its breadth and fulness by the process; finally, the book itself gave a worthy meaning to the life, and a noble expression to the character. His is an example to which all men of letters may look with reverence, and the story

of his life ought to be as great a memorial to his native city as is the great literary monument which his labours have raised to her.

M. CREIGHTON.

NOTES OF TRAVEL.

PROFESSOR F. V. HAYDEN, in charge of the United States Geological Survey of the Territories, has recently been elected an honorary member of the Circolo Geografico Italiano (Italian Geographical Society) of Turin, and foreign corresponding member of the Geographical Society of Paris.

THE latest news of Lieut. Cameron from Loanda is that he has boldly overcome the difficult question of how to send back the natives of Zanzibar who have followed him in his grand walk across Africa, by buying a schooner at the cost of 1,000*l.*, rigging, fitting her out, and despatching her to the east coast. This vessel is now probably far on its voyage, and on arrival at Zanzibar may be sold to advantage. This prompt action on Cameron's part does away with the necessity for the aid of one of Her Majesty's vessels of the West Coast Station, the use of which was so cordially granted by the Admiralty on the request of the council of the Royal Geographical Society, instructions having been immediately telegraphed to the Commodore of the Station. Having seen his men fairly on their way homeward it was Cameron's intention to proceed to Madeira, there to recruit for a few months before coming to England. The *Geographical Magazine* promises a critically prepared map and detailed account of Cameron's great journey in its March number, and a preliminary sketch map of his route will be issued next week with the "Proceedings" of the Geographical Society. Lieut. Chippendale, of Gordon Pasha's staff, in Equatorial Egypt, has left England after a stay of some months, to rejoin his chief on the Upper Nile. It may be remembered that in February of 1875 Chippendale succeeded in reaching to within a very short distance of the Albert Nyanza, and he is the only traveller who has yet approached this lake by following up the line of the river, discovering a bifurcation of the Nile probably caused by a large island in the mouth of the Nyanza. It is reported that Colonel Gordon, after having forced his steamers over the rapids which were already known to exist above Gondokoro, reached an actual fall in the upper river which effectually barred all further navigation.

WE learn with pleasure that Lieut. K. C. lemans Beynan, of the Dutch navy, who accompanied Captain Allen Young in his last year's voyage in the Arctic Seas, has undertaken to re-edit the volumes of *Barents' Voyages* for the Hakluyt Society, a work which was formerly accomplished by Dr. Beke in 1853. Beynan is an enthusiastic student of arctic matters, and is a good English scholar. In acknowledgment of his attentions to this officer, the King of Holland has conferred on Captain Allen Young the Luxemburg order of the *Couronne de Chêne*.

THE expedition under the scientific charge of Prof. Wyville Thomson, in Her Majesty's ship *Challenger*, now on her homeward voyage, has been collecting most valuable information in the Pacific. From Admiralty Island a line of deep soundings has been taken to Japan, on which line the deepest sounding of the voyage was obtained, viz., 4,575 fathoms. At Japan the ship was docked and refitted, and then researches were made in the Inland Sea, which, however, was found not to be very productive of animal life. From Japan a course was made between the 35th and 36th parallels of latitude to the 180th meridian of longitude, and from thence on the 38th parallel to longitude 156° 25' West, from which position she proceeded to the Sandwich Islands and Valparaiso. The depths proved very great near Japan, and decreased as the ship approached the centre of the Pacific, the general nature of the bottom being the same red

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clay as was found in the deep water of the Atlantic Ocean. Temperatures have been obtained throughout, at every one hundred fathoms, to a depth of 1,500, by means of the Miller-Casella thermometer, and on some occasions at every ten fathoms to 200 fathoms. The dredging and trawling has proved most productive, and many new and interesting animals have been brought to light. From Valparaiso the *Challenger* was to proceed through the Straits of Magellan to the Falkland Islands and to Monte Video, at which last-named port we may soon expect to hear of her arrival.

Petermann's Mittheilungen for the current month contains a map of the Loango Coast of West Africa, showing the work done in exploration by the German African Expedition of 1873-75. The results of two years of work on this difficult mangrove and swamp-covered coast are indeed very scanty, and add little more to geography than two lines, each of scarcely sixty miles of country, along the Quillu and Nanga rivers north of the Congo. Dr. Paul Gussfeldt gives a short explanatory notice, chiefly dealing with the great hindrances lying in the way of observation—the dense forests, clouded skies, and above all, the fanaticism of the negroes.

A paper by Dr. A. Schreiber on the country of the Southern Battas of Sumatra is of great interest, especially since the territory they inhabit merges at a yet unknown limit in the north with Atchin, a country which has attracted much attention in its long continued hostilities with the Dutch. Dr. Schreiber speaks with authority, having been resident for the seven years between 1866-1873 in the Batta country. It is only within the most recent years that the darkness which shrouded this inland people of Sumatra has at all been cleared away. They are not negritos of the Australian type, as was at first believed, but in language, derivation, and customs, prove themselves to be a sister nation to that of the Malays, or a branch long separated from that stock. The central home of this people is believed by Dr. Schreiber to be round the borders of Lake Toba, a large highland expanse in the mountainous interior, from which a river flows to eastward. This lake has been recently mapped by the Rhenish missionaries, Leipoldt and Heine.

The narrative of Dr. Couto de Magalhães' journey along the Araguaya river in Brazil is continued, giving much interesting information about the Canoeiras Indians of the river. From the Vocabulary collected by Magalhães it appears that their language is pure Guarani.

SELECTED BOOKS.

General Literature.

CARO, E. Problèmes de Morale sociale. Paris : Hachette. 7 fr. 50 c.
STEPHENS, T. The Literature of the Kymry. Second edition, edited by the Rev. D. Silvan Evans. Longmans.
FORSYTH, W. The Slavonic Provinces South of the Danube. Murray.

History.

FONBLANQUE, E. B. de. Political and Military Episodes from the Life and Correspondence of the Right Hon. John Burgoyne. Macmillan. 16s.
KILLEN, W. D. Ecclesiastical History of Ireland, from the earliest period to the present time. Macmillan. 25s.
GRUNAU'S, S. Preussische Chronik. Hrsg. v. M. Perlbach. 2. Lfg. Leipzig : Duncker & Humblot. 9 M. 60 Pf.
HOEFLER, C. V. Der Aufstand der Castilianischen Städte gegen Kaiser Karl V. 1520-1522. Prag : Tempsky. 4 M.
JIREČEK, C. J. Geschichte der Bulgaren. Prag : Tempsky. 8 M.
DU CAMP, M. Souvenirs de l'Année 1848. Paris : Hachette. 3 fr. 50 c.
MÉNARD. Histoire de la Ville de Nîmes. T. 7. Nîmes : imp. Clavel-Ballivet. 7 fr.
BRIEFE u. Documente aus der Zeit der Reformation im 16. Jahrh., hrsg. v. K. u. W. Krafft. Elberfeld : Lucas. 5 M.

Physical Science.

PALATORE, F. Flora Italiana. Vol. v., parte seconda. Firenze : Le Monnier. L. 9.
BRUSINA, S. Fossile Bienen-Mollusken aus Dalmatien, Kroatien u. Slavonien. Agram : Suppan. 6 M.

Philology, &c.

PAPANTI, G. I parlarli Italiani in Certaldo alla festa del v. centenario di messer Giovanni Boccaccio. (Novella ix. della giornata prima del Decamerone, voltata in 700 dialetti e lingue.) Livorno : Vigo. L. 15.

RIGVEDA, der, od. die heiligen Hymnen der Brähmana. Uebers. m. Kommentar von Einleitg. v. A. Ludwig. 1. Bd. Prag : Tempsky. 12 M.

CORRESPONDENCE.

THE SUEZ CANAL AND INTERNATIONAL LAW.

Lincoln's Inn : February 10, 1876.

So much has been said, both before and since the purchase of the Khedive's shares by the British Government, as to the neutralisation of the Suez Canal in time of war, that it is very desirable to clear up our ideas on that subject. At present the matter seems to stand thus. If Turkey were a belligerent, her allies would enjoy the military benefit of the canal, and her enemies would be excluded from it, precisely as in the case of any other part of the Turkish dominions, and subject to the chance of these conditions being reversed through the occupation of the canal by the enemies of Turkey. The commercial use of the canal, so far as military considerations did not interfere, the party in possession would probably permit or refuse to the other, according to its general views as to the expediency of allowing private intercourse between public enemies. If Turkey were not a belligerent, two analogies may be suggested, leading to different results. The canal might be deemed an inland Turkish water, like a navigable river, in which case either belligerent would have a right to complain if the ships of war of the other were allowed to pass through it; for although the opinion of the older writers on international law was different, modern practice does not allow a neutral to give a passage across his territory to a belligerent force, even though the same facilities be offered to the other belligerent. Or the canal, being, in fact, a narrow strait of the sea, might be deemed analogous to straits of natural formation, or to those parts of the open sea which are within a marine league of the shore, in which case the passage would be free to the ships of war of both belligerents, on condition of not committing any acts of hostility during it, and of conforming to such rules as are laid down by neutrals for the interval, usually twenty-four hours, to elapse between the departure of the ships of war of opposite parties from the same harbour. Under either view, the passage of contraband of war through the canal would be entirely unimpeded, except, if the former view were taken, human contraband, since the analogy of an inland water would forbid the passage of troops on board of transports or merchant ships, as well as of ships of war; but, under the latter view, whatever duty of preventing the augmentation of a belligerent force in its harbours may be incumbent on a neutral by virtue of those principles of international law which it was attempted, more or less successfully, to express in the three rules of the treaty of Washington, would be incumbent on the Porte with regard to any augmentation of force which a ship of war of either party, permitted to pass through the canal, might receive from its banks or at its extremities. If the ship of war of a belligerent derived an augmentation of force from stores or warehouses belonging to the canal company, it can hardly be imagined that England, as an influential shareholder in the company, would fail to be complained of, whatever might be her actual innocence in the matter. This being so, let us see what Prof. Sheldon Amos proposes for a European treaty, which it would "be in the interest of England herself to precipitate." (*The Purchase of the Suez Canal Shares and International Law*, Ridgway, 1876; p. 32.)

"That, in case of war between any of the signatories to the treaty, no ship of war nor transport, nor other ship containing soldiers, be permitted to pass through the canal. That provisions be made, at the

general expense of the signatories to the treaty, for instituting a search at both outlets of the canal of all vessels entering the canal, with the view, on the one hand, of sequestering articles declared to be contraband of war by either belligerent, and, on the other hand, of preventing either belligerent from clandestinely making use of the canal for the purpose of promoting the objects of the war, and thereby violating the neutrality of the canal. A special international tribunal, of the nature of a prize court, would of course be constantly sitting in the immediate neighbourhood of both outlets" (p. 33).

A better example was never given of the versatility of that school which seeks to promote peace by multiplying the occasions for war. A vast extension of the classes of prohibited acts, one class described so vaguely as "promoting the objects of the war," an inquisitorial jurisdiction set up, and all for what? The conclusion bursts suddenly upon us at the end of a loose discussion having no definite tendency in any direction, in the course of which the only two remarks I can find at all related to the conclusion are that Turkey, and England as a shareholder, may be held responsible as neutrals, under the rules of the treaty of Washington, for the concession of advantages to belligerents (pp. 26, 32), a point which does not touch the passage of contraband through the canal; and that "if, apart from the protection of such a treaty, England endeavours to rely upon her customary use of the canal to help her in a war in the East, she may find the voice of international law, and therefore the sentiment of European statesmen, against her" (p. 32). Here the reader might wonder how a treaty prohibiting all use of the canal for promoting the objects of a war, could be a protection to England in using it for her help in a war in the East; but the Professor tells us that, after all, his treaty is not generally to apply to wars in the East, for (pp. 33, 34) the Asiatic States are not at present to be admitted to sign it, or to claim under it the exclusion of their enemies from the use of the canal.

I am glad to turn from this pamphlet to the letters of Sir Travers Twiss in the *Hour*, especially those of December 2 and 9 last, in which he proposes to conclude for the Suez Canal a European treaty to the effect of that signed at Washington, April 19, 1850, between Great Britain and the United States, with reference to a ship canal then projected across the Isthmus of Panama. The second article provided "that vessels of the United States or Great Britain, traversing the said canal, shall, in case of war between the contracting parties, be exempted from blockade, detention, or capture by either of the belligerents; and this provision shall extend to such a distance from the two ends of the said canal as may hereafter be found expedient to establish." And by the fifth article the contracting parties engaged "that when the said canal shall have been completed, they will protect it from interruption, seizure, or unjust confiscation, and that they will guarantee the neutrality thereof, so that the said canal may for ever be open and free, and the capital invested therein secure." I presume that these articles were intended to refer to the commercial use of the canal only, since it is not to be imagined that either power would have undertaken to permit the ships of war of its enemy to pass through the canal if it could prevent them; but the mention of blockade shows that, except as to ships of war, they were meant in the fullest sense, and that the commercial use of the canal was to be free from all those vexatious interferences by which, under the pretext of blockade, contraband, or what not, belligerents have attempted, with too great success, to punish neutrals for their neutrality. It will be well for the world if the pacific enjoyment of the Suez Canal can be placed under such a protection; but it does not appear possible to lay down, by international arrangement, any rules for the use of the canal by armed ships and transports which would stand the practical test of war.

Nor indeed does this much matter to commerce, especially so long as the canal remains unfortified, and therefore not likely to be the scene of active operations for long together, even in the case of its changing hands during a war. Indeed, a stipulation that the canal should always remain unfortified would really be for the general benefit, though, for obvious reasons, it would be invidious for England to propose such a clause while the isthmus remains under Turkish sovereignty.

J. WESTLAKE.

THE "SIN-EATER" IN WALES.

February 8, 1876.

I crave Mr. Silvan Evans's pardon for the hasty assumption that the editor of an Archaeological journal would possess or have access to a complete set of the past volumes, in which case he need not have denied in his first letter to the ACADEMY having ever heard of the Sin-eater in Wales, seeing that he now admits that if "he ever read Mr. Moggridge's revelations at Ludlow, they had been effaced from his memory" when he first wrote. To me he does not seem even now to have fully refreshed his memory; as after quoting a portion of Mr. Moggridge's remarks at the Ludlow meeting in 1852, and calling Mr. Moggridge as a witness, at this distance of time, that "he does not remember anything that gives a date," he takes me to task for making "five years!" out of that statement, and by that process bringing the custom down to 1847. Had Mr. Evans turned over a leaf and read the last words of Mr. Moggridge on the occasion referred to, he would have found that they were to the effect that "he believed people were thoroughly ashamed of the practice: one case, he was informed, occurred four or five years ago; but he believed it was extinct now." Perhaps, had I not wished to be succinct, I should have given Mr. Moggridge's own words for the mountain valley in which, when he brought forward the subject in 1852, the practice was said to have existed till recently. But "at or near Llandebie" is a wide statement, and though the present vicar and the quondam schoolmaster may never have heard of the "Sin-eater," I am still disposed to believe that there must have been some foundation for Mr. Moggridge's statement. Only last night, in the Introduction to Murray's *Handbook to South Wales*, 1870 (the editor of which I am unacquainted with, although I have an impression that he was a medical man of eminence, connected with Monmouthshire Iron Works), I came upon this paragraph in p. xxvii: "The superstition of the sin-eater is said to have lingered until very recently in the secluded valley of Cwm-Amman in Caermarthenshire." I refer to the Ordnance Maps, and find Cwm-Amman to lie not far distant from Llandebie, on the Garnant branch of the Swansea Valley Railway. Lady Verney, in the current number of the *Contemporary*, refers to the same superstition, and if the whole story does really trace back to Aubrey, it is at least singular that there should lie in wait for such enquirers as that pleasant antiquary, and his later fellow craftsman, Mr. Moggridge, deliberate fiction-mongers to practise on their credulity and to spread abroad a lie which Welshmen feel it a point of national honour to repudiate. I scruple to take up your space, or I might show that such a superstition is not widely removed from others which, in many nations, have simulated the vicarious sin-bearing of the Levitical scape-goat. Grotius on Cor. iv. 13 traces one such in Caesar's account of the Gauls, B. ix, 6. That is coming near to the Welsh, though doubtless it would be treason to say that they are either ignorant or superstitious. Mr. Silvan Evans's parting shot at the discoverers "who are ignorant of the language of the natives, and but slightly acquainted with the country," shall not draw me from my incognito, or I might show him that by parentage, ancestry, property, and interests, I am connected with two counties of South Wales, and that I have travelled

frequently over most of the Principality, although I have failed to acquire its language.

THE WRITER OF AN ARTICLE IN THE NOVEMBER NUMBER OF "BLACKWOOD'S MAGAZINE," 1875, "ON THE LEGENDS AND FOLK-LORE OF WALES."

P.S.—It occurs to me to add that the much-abused Aubrey was great-grandson to the owner of property in Brecknockshire and Glamorganshire; and that the "plate and salt," which have no connection with "sin-eating," are not confined to Roman Catholics.

THE PRESIDENCY OF THE ROYAL SCOTTISH ACADEMY.

33 George Square, Edinburgh: February 2, 1876.

The too flattering reference made to me by the accomplished writer of the kindly and appreciative notice of the demise of Sir George Harvey, which appears in your issue of Saturday, contains two statements, correct enough in the strict letter, but calculated as they stand to convey an erroneous impression, which for obvious reasons I am particularly anxious to avert.

It is true that at the last presidential vacancy, in 1864, I was strongly urged by several of the leading members of the Royal Scottish Academy, Sir George, then Mr. Harvey, among the number, to allow myself to be nominated for the chair, as a means of preventing a contest. But my conviction of the paramount claims of Mr. Harvey was too strong to permit of my entertaining the proposal for a moment. I accordingly declined to stand, and exerted myself to the utmost to secure his election. The other candidate was the late Mr. Graham Gilbert, of Glasgow; and it was between him and Mr. Harvey that the contest lay which terminated in the election of the latter to the chair which he so long filled with credit to himself and benefit to the Academy.

Shortly after these occurrences the office of Limner to the Queen for Scotland, vacant by the death of Sir J. Watson Gordon, was graciously conferred on me by Her Majesty. This honour was unexpected on my part; for, like other members of the Academy, I was under the impression that it would go to the President, as on the two previous occasions. In reality, however, this office is in no way connected with the Royal Scottish Academy, being one of ancient standing in the royal household in Scotland; and although held by two Presidents in succession—Sir William Allan and Sir J. W. Gordon—it was not conferred on them in virtue of their Academic position. Nor was it as Presidents, but as Queen's Limners, that these distinguished artists received the honour of knighthood. Sir George Harvey was the first who as *President* received that distinction.

With regard to the kind remarks with which Mr. Rossetti concludes his notice—I should indeed be insensible if I did not feel proud of so favourable an opinion emanating from such a source, however conscious I may be that he overestimates my claims to the distinction in question. I am far from undervaluing the honour of presiding over such a body as the Royal Scottish Academy; but my constitutional disinclination for public duties and responsibilities, and my growing desire, as the shadows lengthen in the declining sun, to retain for myself and my art the years that may remain to me—undisturbed by the interruptions and irritations inseparable from such an office under even the most favourable conditions—prevent me from allowing myself to be nominated as a candidate.

NOEL PATON.

PEPY'S DIARY.

23 Sussex Place, Regent's Park, N.W.: Feb. 7, 1876.

In the *Athenaeum* of January 29 I am charged with availing myself of Mr. Smith's labours without making him due acknowledgment. I have already denied, and again I utterly deny, that in

learning the cipher I used Mr. Smith's labour as the key. I obtained my knowledge of the cipher quite independently of Mr. Smith, and from quite a different source.

Mr. Smith acquired his knowledge of the cipher from the late Lord Grenville. There is an interesting letter stating that fact in the *Illustrated News*, written in March, 1858, shortly after Lord Braybrooke's death, by Mr. Ralph Neville-Grenville. I gained my knowledge of the cipher from a book in the Pepysian Library, containing, among other ciphers, one by Shelton, which is the cipher used by Pepys, not that one mentioned by Lord Braybrooke "known by the name of Rich's system," which has several letters different from those in Pepys's cipher. The edition of the *Diary* that I refer to is the last one, "revised and corrected" by Lord Braybrooke, and published in 1854 in four volumes octavo. In this edition there are all the mistakes exactly as I have stated them, as any one can ascertain by examination. The reviewer says, "Mr. Bright would have done well if he had indicated his new matter by placing it within brackets." As I have made corrections and additions almost in every page of the *Diary*, that would have quite disfigured the book.

With respect to the additional matter every one of course can form his own opinion. I will only say that in the many letters that I have received, the writers all agree in hoping that I will publish as much as is possible of the *Diary*, and therefore I have thought fit to err rather on the side of putting in too much than too little.

MYNORS BRIGHT.

ETRUSCAN AGGLUTINATION.

Settrington Rectory, York: February 7, 1876.

I should be glad to be allowed to say a few words respecting Mr. Sayce's review of Corsen's work.

Mr. Sayce's acute and cautious paper marks, I think, a distinct stage in the progress that is being made towards the solution of the Etruscan problem. He has conclusively shown the baseness of Corsen's theory, and, once and for ever, he has disposed of the countless attempts to connect Etruscan with the Aryan family of languages. The value of this negative result is great. It clears the road of a vast heap of rubbish, the quantity and quality of which can only be appreciated by those who have attempted to wade through it.

The positive results at which Mr. Sayce arrives seem to me to be not less valuable than these negative conclusions.

There are four prominent landmarks in Etruscan grammar which I may, I think, without dispute, claim to have first discovered. They are these:—

1. The agglutinative character of the language.
2. The harmonic permutation of the vowels.
3. The nature of the plural.
4. The identification and interpretation of the numerals.

These four results are frankly accepted by Mr. Sayce. The conclusion to which they seem to point, namely, that the Etruscan must be classed with the Turanian languages, he is unable to accept. His reason, and as it appears his only reason, is, that he thinks the Etruscan agglutination is not the same sort of agglutination as is found in the Turanian languages.

In support of his belief as to the non-Turanian character of the Etruscan agglutination, he brings forward a crucial case, on which issue may be fairly joined between us.

One of the so-called bilingual inscriptions (Fabretti, No. 252) runs as follows:—

Etruscan.—ARTH.CANZNA VARNALISIA.

Latin.—C. CAESIUS. C. F. VARIA. NAT.

Here Mr. Sayce admits that *varnalista*, the equivalent of the Latin *varia. nat.*, is an agglutinated word, but he considers that the kind of agglutination is not that of the so-called Turanian family.

[FEB. 12, 1876.]

If, with Dr. Deecke, we take *nat.* to stand for *nati*, instead of for *natus*, the Latin inscription makes *Vari* the grandmother, instead of the mother, of the deceased person, as has hitherto been supposed, by myself and others, to be the case. The whole difficulty disappears at once, and the structure of the agglutinated word *var-n-al-is-la* can now be thoroughly explained, as the meanings of all its separate elements are known. First, the word *Vari* is an Etruscan woman's name (see Fabretti, Nos. 1474, 1477). The next element *n* means "of;" *al* is the common metronymic suffix; and *is* means "wife of." The final syllable *la* means "belonging to." It is also used to denote filial descent, as in the formation of gentile names from personal. Thus, in a bilingual inscription the Etruscan gentile name *Vensi-le* is translated by the Latin gentile name *Vens-ius*.

We can now unglue the agglutinated word *var-n-al-is-la*. *Var-n-al*, a frequent form, is equivalent to "Vari's son." *Var-n-al-is-a* would denote "Vari's son's wife," and *Var-n-al-is-la* denotes "Vari's son's wife's child." Therefore the import of the Etruscan inscription, as thus explained, is precisely the same as that of the Latin translation; they both make Vari the paternal grandmother of the deceased.

Mr. Sayce brings forward this inscription as a decisive instance to prove that the Etruscan agglutination was non-Turanian in its character. I think, therefore, I am entitled to ask him to point out how, on Turanian principles, the five elements of the word *var-n-al-is-la* can be agglutinated otherwise than in the way in which we have them in our Etruscan record.

Dr. Deecke, who has studied the Finnic languages for more than twenty years, not only agrees with Mr. Sayce in pronouncing the Etruscan to be an agglutinating language, but he considers that the kind of agglutination which we have in such a formation as *Var-n-al-is-la* is specially Finnic in type.* Mr. Sayce admits that I may claim Dr. Deecke as a convert to my theory. I shall make bold to claim Mr. Sayce also as a convert unless he can either refute Dr. Deecke's view of the Finnic character of Etruscan agglutination, or else can produce some stronger argument to condemn my theory than that which he has brought forward.

Mr. Sayce accepts the values which I have assigned to the numerals on the dice. How then, I ask, does he account for the striking parallelisms between the Etruscan and the Altaic numerals? If he will compute the arithmetical chances he will find that the probabilities are more than a million to one against a mere accidental resemblance running through the whole of the two sets of numerals. Lastly, if it be admitted, as I think it must be, that the Etruscan and the Altaic languages agree in their laws of agglutination and of vowel harmony, while the plural, the verb substantive, the pronouns, and the numerals are substantially identical, is it possible to maintain, as Mr. Sayce maintains, that there is no genetic connexion between them?

ISAAC TAYLOR.

THE "BRITISH QUARTERLY REVIEW" AND MR. SPENCER.

February 7, 1876.

I have no wish "to obscure the question at issue," and must repeat that if there has been any seriously wrong impression conveyed, it has been by Mr. Spencer's own words.

Desiring to give an account of Mr. Spencer's teaching, not on any special question, but on the subject generally, I naturally had recourse to *Social Statics*, which, so far as I know, is the only attempt at connected statement he has yet pub-

* "Und da will ich denn nicht verschweigen, dass die finnischen Sprachen nicht nur die schlagenen Analogien zu diesem Schwanken zwischen Casus- und Wortbildungssuffix darbieten, sondern dass auch speziell das *l* in ihrer Casus- und Wortbildung eine grosse Rolle spielt"—Deecke, *Etruskische Forschungen*, p. 82.

lished of his doctrines on Sociology. That I was not only justified, but, as I conceived, bound to do so, seemed evident from the fact that the book was, under his authority, still circulated with his renewed assurance that "he adheres to the leading principles set forth" in it. The new preface states, indeed, that it "must not be taken as a literal expression of his present views." But that intimation, by its very terms, especially in connexion with the accompanying statement already quoted, surely means that it is the *literal expression* he would now alter, rather than what is essential in the views themselves. Even should it mean more, and cover modifications "in detail," I repeat that I discussed the subject only in general, and not in detail.

But the rest of the preface makes the case still stronger. It goes on to mention particularly Parts I., II., and III., and asserts of each, under some indefinite qualifications, the author's continued general approval and confirmation. Thus, it reaffirms "the bases of morality laid down in Part I., and in the preliminary chapters of Part II.," as "in the main correct as far as they go," though "they are incompletely worked out." That is the very expression I used—"so far as it goes." So also, "the deductions included in Part II. may be taken as representing, in great measure, those which the author would still draw; but had he now to express them, he would express some of them differently." What form of expression Mr. Spencer would now prefer is for himself to state, not for others to guess; but the important point is that, however expressed, the deductions are substantially what he would still maintain. Two chapters are specially referred to, on which "he would make qualifications which would alter somewhat their logical aspects;" but even of them it is said "the arguments" would be left "much as they are." And again, "similarly of the deductions which make up Part III." The doctrines specified "are such as, in their general characters, the author continues to hold," though "he would bring into greater prominence the transitional nature of all political institutions." If this is not "confirmatory of his early views," I do not know what it is. As I understand, it amounts to this, that Mr. Spencer considers Part I. incomplete; that of Part II. he would prefer a different mode of statement; and of Part III. a different balance, so as to give some considerations greater prominence. But without something more specific than that to guide me, I could not, in the face of the repeated assurances of his general and substantial adherence to his original views, *in respect of each of the parts mentioned*, have felt myself justified in doing otherwise than just taking what I found.

As to my "misconception" of his "system of Sociology," I confess that one expression in my hastily written letter may afford pretext for Mr. Spencer's remark. But if the title *Social Statics* has any meaning, can the work be regarded otherwise than as professing to deal with *one of the two divisions* of Sociology, when it explicitly declares that "social philosophy may be aptly divided into statics and dynamics"?

Mr. Spencer is disposed to look at the matter from a personal point of view. My paper aimed at being a review, not of a person, but of a book, which essentially and in the main the author continues to sanction; and it was only in some of its essential and general features that I considered it. One cannot enjoy the privileges of acknowledged authorship, and at the same time immunity from responsibility, by a disclaimer at once vaguely comprehensive and very restricted both in general and in every particular which that disclaimer mentions. If Mr. Spencer's teaching is not virtually what I have represented it to be, I can only say that I have been misled by his preface, and that, as the same wrong impression cannot fail, I believe, to be conveyed to others, he may be glad of this opportunity of making a more distinct disavowal. Until that is done, it may be inferred that the radical principles enunciated, and in the

main their developments, remain unabandoned and are still open to critical review.

THE AUTHOR OF THE ARTICLE ON HERBERT SPENCER'S "SOCIOLOGY" IN THE *British Quarterly Review*.

APPOINTMENTS FOR NEXT WEEK.

SATURDAY, Feb. 12.—Royal Institution, 3 P.M.: "The Vegetable Kingdom," by W. Threlton Dyer.
Crystal Palace Concert, 3 P.M.
Saturday Popular Concert, St. James's Hall, 3 P.M.
Royal Botanic, 3.45 P.M.
MONDAY, Feb. 13.—Royal Institution, 3 P.M.: "Vertebrated Animals," by Prof. Garrod.
London Institution, 5 P.M.: "Unfermented Beverages," II., by Prof. Bentley.
Society of Arts 8 P.M.: "Shear Steel and Cast Steel," by W. Matthew Williams.
British Archæological, 8 P.M.: "On the Palace of Tiroonam Naik, Madras," by R. F. Chisholm.
Monday Popular Concert, St. James's Hall, 8 P.M.
Geographical, 8.30 P.M.: "Diary of the late Mr. Margary; from Hankow to Sa-ki-fu."
TUESDAY, Feb. 13.—Statistical, 7.45 P.M.: "The Municipal Government of Paris," by Sir Charles Dilke.
International Prison Statistics, "by Dr. S. Morris.
Society of Arts, 8 P.M.: "Ostrich Farming and the Ostrich Trade of South Africa," by P. L. Simmonds.
Civil Engineers, 8 P.M.: "On estimating the illuminating power of Coal Gas," by W. Sugg.
Zoological, 8 P.M.: "On the Skull of *Oligoleptopterus* Birds," Part II., by W. K. Parker; "On a new order, &c., of Arachnids, from Kerqueulen Island," by the Rev. O. P. Cambridge; "Supplementary Notes on *Cervus Mesopotamicus*," by Sir Victor Brooke.
WEDNESDAY, Feb. 14.—Horticultural, 1 P.M.
Metrical, 7 P.M.: "An Improvement in Aneroid Barometers," by the Hon. Ralph Abercrombie; "Meteorology in relation to Cholera," by Col. J. Puckle.
Society of Arts, 8 P.M.: "The Combustion of Gas," by J. Wallace.
British Archæological, 8 P.M.: "On a Hippopotamus found in London," by the Rev. G. Mayhew; "The Rollright Stones, Oxfordshire," by Morgan.
THURSDAY, Feb. 15.—Royal Institution, 3 P.M.: "Non-Metallic Elements," by Prof. Gladstone.
Numismatic, London Institution, 7 P.M.: Prof. Armstrong.
Linnean, 8 P.M.: "Additional Observations on Ants," by Sir John Lubbock; "On a new genus of Turnix from Russia," by J. B. Balfour; "On the Bladder, and on Districula from the Posterior Cavity in Chelonia," by Dr. J. Anderson.
Society for the Encouragement of the Fine Arts, 8 P.M.: "The Art of Engraving," by J. Saddington.
Chemical, 8 P.M.
Royal Antiquaries, Psychological, 8.30 P.M.
FRIDAY, Feb. 16.—Geological, 1 P.M.: "Anniversary."
Philological, 8 P.M.: "On the Dialect of West Somerset," by F. T. Elworthy.
Society of Arts, 8 P.M.: "The Suez Canal," by C. Magniac.
Royal Institution, 9 P.M.: "The Action of Light on Selenium," by C. W. Siemens.

SCIENCE.

THE PETERSBURG SANSKRIT DICTIONARY.

Sanskrit Wörterbuch, bearbeitet von Otto Böhtlingk und Rudolph Roth. (St. Petersburg: 1875.)

ONE of the most welcome Christmas presents this year to all Sanskrit scholars has been, no doubt, the last *fasciculus* of the Sanskrit Dictionary, published by Professors Böhtlingk and Roth. There have been altogether fifty-eight of these *fasciculi*, which have come to hand in pretty regular succession during the last twenty-five years. Excellent as the beginning was, the work has become better and better in its progress, and now that it is finished, there is no Sanskrit scholar, I believe, who would not gladly acknowledge that the two editors have performed their hard and tedious task as well as it was possible to perform it. There is no work that requires greater self-denial than the compilation of a Dictionary, and this Dictionary, though it was preceded by Wilson's, may in every sense of the word be called a new and independent compilation. Wilson, in his second edition, gives simply the meanings of words, collected from native *Koshas* and from the most accessible Sanskrit texts. He attempts neither a logical nor an historical arrangement of the meanings of words, and he gives no authorities for any of them. Far be it from me to disparage Wilson's labours, for where should we be, if he had not published his Dictionary? "Mortuo leoni et leporis insultant." But, for all that, the distance between his Dictionary and the *Wörterbuch* of Böhtlingk and Roth is enormous. The two books belong to two totally different spheres of scholarship. Wilson's chief object was practical useful-

ness. Here, he seems to say, is a heap of meanings assigned to Sanskrit words. Look through them, and choose whichever seems most appropriate for any passage in which the word occurs. But whenever we are doubtful as to any of the meanings assigned to a Sanskrit word in Wilson's Dictionary, we look in vain for any authority to confirm them or even to enable us to test them. In order to give a safe foundation to Sanskrit scholarship, a truly scholarlike Dictionary was wanted, a Dictionary that should have both a critical and historical character, and should not only supply references for every important meaning, but exhibit the gradual development in the meanings of each word by tracing them through the different periods and different branches of Sanskrit literature. To put a Dictionary in the place of a mere Vocabulary, to raise the Sanskrit Dictionary from an inarticulate to an articulate stage, may be said to have been the chief object of Professors Boehltingk and Roth, and those only who have never themselves attempted to work out, as it were, the biography of any Sanskrit words, can fail to recognise the substantial benefit which these two scholars and their friends and collaborators have conferred on Sanskrit scholarship by their magnificent publication.

It would be invidious to draw distinctions, and to ask whether Professor Boehltingk's or Professor Roth's share is the more valuable. Professor Roth is chiefly answerable for the Vedic literature; and, as this is at present attracting the widest attention, he has no doubt received the largest amount of praise. But Professor Boehltingk's task was no easy one either, considering the immensity of the literature which he attempted to survey and to put under contribution. Rajendralal Mitra has lately estimated the whole extent of Sanskrit literature at 20,000 volumes, including Prakrit, Pali, and Jain books; and though no scholar could claim to have read even a tenth part of that mass, yet a glance at the list of books actually examined for the purposes of the Dictionary by Professor Boehltingk will give some idea of the gigantic task which that scholar took upon his shoulders, and which he has performed so nobly.

It is no part of our duty at the present moment, when we wish to congratulate Professors Boehltingk and Roth on the successful termination of their labours, to remind them, that Dictionaries, more than any other books, are mortal. They have been themselves the first to point out the vulnerable points of their work; and the goodly volume of *Addenda et Corrigenda* shows how, even during the progress of the work, Sanskrit scholarship has been advancing. One thing only we could wish, viz. that these two scholars, who are so ready to criticise themselves, should show themselves a little less sensitive to the criticism of others. It is in the nature of things that we mention a Dictionary only when we happen to differ from it, while we seldom think of expressing our gratitude or admiration when we find it useful and correct. It seems very unfair that this should be so, yet every Dictionary-maker has had to submit to this fate of being

praised once for all, and then being pulled to pieces whenever the merest tiro discovers a slip in his entries. As I seem myself to have given offence to Professors Boehltingk and Roth by having now and then pointed out omissions in their Dictionary, let me assure them, as I have often done before, that they count among Sanskrit scholars few more sincere admirers than myself, and that that is perhaps the very reason why I have never hesitated to note with perfect freedom any flaw that occurred to me on consulting their Dictionary. Thus, when examining in the preface to the last volume of my edition of the Rig-Veda certain passages of Sāyana's commentary, in which the reading which I had adopted had been needlessly questioned by others, I had pointed out that certain words, which are not only used in their general meaning, but have assumed the character of technical terms, were not to be found, in this latter character, in the Dictionary. One of these words was *dashtam*, literally "bitten," but used in the passage referred to for a peculiar kind of faulty pronunciation. Professor Weber, evidently not aware of this technical meaning of the word, had remarked that I ought to have printed *drishtam*, seen, instead of *dashtam*. Though I knew perfectly well the technical meaning of *dashta*, and should never have thought of replacing it by *drishta*, which in that passage would have no meaning at all, I looked for the word in the Dictionary. I did not find *dashta*, as a separate entry, but I found it s. v. *das*, with its technical meaning properly assigned to it. The reference given was not to the passage of Sāyana, criticised by Professor Weber, but to the text of the Pāṇiniyā Si.śā, where, to my surprise, Professor Weber himself had adopted the reading which I had chosen, and which he had formerly rejected. I looked at the same time for some of the other faults of pronunciation, mentioned in the verse beginning with the words *giti* *sighri* *sirahkampi*, because I wished to know whether Professor Boehltingk agreed with the meanings assigned to some of these terms by Professor Weber. I then saw that for *giti*, singing, the proper reference to the Manual of Pronunciation was given, but not for *sighri*, nor for *sirahkampi*. For these words we were referred to a collection of extracts, published by Professor Boehltingk (*Indische Sprüche*), where the same verse is given; but not to the Phonetic Manual, which was very properly quoted for *dashtam*. Now what should we say of a Greek Dictionary, in which a mathematical term, used by Euclid, was referred, not to Euclid, but to some Anthology in which an extract from Euclid occurs? Other technical terms, occurring immediately afterwards in the Phonetic Manual, such as *alpakantha* and *aksharavyakti*, were left out altogether. No opinion was expressed about *laysāmarthya*; *sirasigata* was left out, likewise *sthānavivargita*; while *upāmsu* was at least not mentioned in the technical sense of a faulty pronunciation. I was disappointed, therefore, at not finding what I was looking for, viz., Professor Boehltingk's own view of the faults of pronunciation, mentioned in the Sikshā manual, and as I did not wish to make too much ado about it, by pointing out every word that had

either been passed over by him altogether, or at all events had not been treated with special reference to its technical meaning in the Sikshā, I simply said, "Why are not such technical terms as *giti*, *sirahkampi*, &c. given in the Petersburg Dictionary?" To this question the Preface to the last *fasciculus* gives the following answer: "In our Dictionary much is wanting, but these very two words are not wanting. They are to be found in their right place, not in the *Addenda*, with their right meaning, and each with a reference to the only (?) passage where hitherto it is known to occur. We might therefore rather ask on our side: How can one blame so hastily?" I was extremely sorry when I read this, first, because I saw that I had given pain when I least intended it; secondly, because I knew that no one would hereafter regret that petty remark more than he who had made it. Does Professor Boehltingk really believe that I never looked into his Dictionary before I said that certain technical terms were not there? Did he not know that I could refer only to such terms as were either entirely omitted by him or at least not treated as technical terms? Or does he mean to imply, by placing *sic* after technical terms, that these are not technical terms at all? Whatever he meant when he penned that sentence, a second look at what I had written would have shown him that I could not have spoken of these two words only, because I put *etc.* after them. The only accident that had happened was that, in quoting the first words occurring in the verse of the Sikshā, I had left out *sighrin* after *giti*. All I meant to say was, why are not such technical terms of the Phonetic Manual as *giti*, *sighrin*, *sirahkampi*, &c., that is to say, words occurring in the verses beginning with these words, given in the Petersburg Dictionary? Let Professor Boehltingk read my remarks again, and he will see that they meant no more than this: please, whenever you publish some more *Addenda*, or, if possible, a new edition, enter such words as *sighrin*, *sirahkampi* as technical terms, with a reference to the Phonetic Manuals where they occur, and insert words such as *alpakantha*, *aksharavyakti*, &c., because, though everybody would understand their general meaning, it is a great help to know that they are used also in a special and technical sense, and at the same time to have the passage in the technical treatises where they can be found.

These, however, are matters of small consequence. It is much more pleasant to look at the stately volumes now before us, and to congratulate the two editors on their perfect success. They speak, themselves, with a natural and perfectly legitimate pride of what they have achieved in a comparatively short time, they take credit for having finished their Dictionary before any other Sanskrit scholar has anticipated their labours. All this others would have said, and have said even in stronger terms than they could do it themselves, yet a few words of praise of the excellent Vedic Dictionary of Grassmann would, perhaps, have come with a better grace from them than from any one else. That no man of good taste or proper feeling would have tried to interfere with

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their labours or to anticipate their work—*mettre le pied dans leur assiette*—is but natural, considering how much work there is for every Sanskrit scholar who wishes to do original or independent work. But that the lives of Professors Boehtlingk and Roth should have been spared, and that apparently their health and vigour should have remained unimpaired by their truly Herculean labours is a cause of gratification to all their friends and honest admirers.

It is but fair in conclusion to express our gratitude to the Imperial Academy of Petersburg for having furnished the necessary funds for compiling and printing this Dictionary. They can hardly have spent less than about 300*l.* a year on this undertaking, and that is a considerable item in the expenditure of an Academy. If by a judicious selection of properly qualified persons, and by a careful supervision of their labours, a poor Academy, in what people are pleased to call a semi-barbarous country, can do so much for the real advancement of knowledge, what might not be done by the rich Colleges of Oxford and Cambridge, if each were to set apart but one of its fellowships, or 300*l.* a year, for the advancement of sound learning?

F. MAX MÜLLER.

SCIENCE NOTES.

PHYSIOLOGY.

Spontaneous Generation.—Professor Tyndall's contribution to this controversy is not the less welcome for coming rather late (*Proceedings of Royal Society*, January 13, 1876; *Discourse at Royal Institution*, January 21). His well-known skill in putting a difficult subject before the unprepared majority, and the wealth of experimental illustration with which he has enriched it, will be of service in dispersing the fog which still clings about the problem in the mind of those who are obliged to take their information on biological matters at second hand. The only novelty in Dr. Tyndall's method of investigation consists in his employment of the optical test for determining the freedom of air from suspended particles. He shows conclusively that air which has lost the power of scattering light, owing to subsidence of all the solid particles it has held in suspension, may be freely admitted to organic infusions sterilised by heat without causing any living organisms to become developed in them. Air purified in this simple way cannot have undergone any chemical or other change; yet it is no longer capable of originating life. The necessary inference is, that the germs of any organisms developed in barren solutions after contact with ordinary air, must have been previously held in suspension in the latter. So far, then, Dr. Tyndall merely confirms the results obtained by Pasteur and a host of other observers. Dr. Bastian, with great dialectical ingenuity, leaves the field open to his adversary's main advance, and entrenches himself in a strong position on his flank (*British Medical Journal*, February 5, 1876). He points out, with great justice, that while boiling for five minutes will effectually sterilise most of the solutions employed by Prof. Tyndall, it has been proved to be ineffectual in the case of certain solutions prepared by Huizinga, Roberts (*ACADEMY*, March 13, 1875), himself, and others. Organisms will make their appearance in the latter, even when no air is allowed to reach them which is not optically pure. Dr. Bastian would apparently contend that such organisms arise spontaneously. His opponents—with much greater reason, as it seems to us—believe that the germs pre-existing in those liquids have not been deprived of their power of develop-

ment and multiplication by the degree of heat to which they have been exposed. In other words, they abandon the notion that exposure to a temperature of 100° C. for a few minutes is enough to destroy the vitality of all germs, and in all media. Dr. Tyndall, on the other hand, succeeded in rendering even an alkali infusion of hay permanently barren by boiling it for five minutes. Here, of course, there is a conflict between experimental facts. Whatever be the issue of this conflict, however, the arguments in favour of the doctrine of spontaneous generation will gain no added cogency; and this is a point which Dr. Bastian does not, perhaps, put in so clear a light as he might have done.

On the Digestive Apparatus of Insects.—The secreting organs in connexion with the alimentary canal of the higher members of this class may be divided into three groups. First, we have the racemose, so-called "salivary," glands, opening into the upper portion of the digestive tube; next, the glandular caeca connected with its middle or gastric region; lastly, the Malpighian tubes which pour their contents into the intestine. These three groups, though always present, vary widely in size in different insects; and it is not easy to collect their products for separate examination. This, however, M. Jousset has, successfully effected in the case of *Blatta orientalis* (*Comptes Rendus*, January 3, 1876), and the following are the principal results at which he has arrived. The secretion of the salivary glands, and this alone, is able to convert starchy matters into glucose. The gastric caeca secrete a yellowish liquid, feebly but distinctly acid, which dissolves coagulated albumen, casein, and fibrin. The albuminoids are not merely dissolved, but actually converted into peptones. In addition to this solvent property, the liquid in question is capable of emulsifying fatty matters. It seems, in short, to combine the properties of the gastric juice of the higher vertebrates with those of the pancreatic fluid. The intestinal portion of the tube does not appear to take any part in the digestive function; the peptones, oily matters, and sugar, undergoing absorption before the food leaves the stomach. The secretion of the Malpighian tubes exerts no action on albuminoid, starchy, or fatty matters. It contains uric acid and urates, and is, in all likelihood, wholly excretitious.

On the Direction of Currents in the living Eye-ball.—The existence of a continuous, though sluggish, current in the eye, flowing from behind forwards, has been demonstrated by Dr. Max Kries, working in Kühne's laboratory (*Archiv für die gesamte Physiologie*, December 27, 1875). The following was the method of investigation pursued. A minute quantity of a solution of potassic ferrocyanide was introduced into the posterior part of the vitreous humour. After the lapse of from one to four hours the animal was decapitated, and the eye-ball soaked in a solution of ferric chloride; it was then hardened in alcohol, and subjected to microscopic examination. The distribution of the precipitate of Prussian blue furnished evidence of the displacement of the particles of ferrocyanide during life, and betrayed the paths along which it had travelled. The current mentioned above was found to exist in the interior of the lens as well as in the vitreous; the fluid required to nourish the former percolating through the latter, and thus following the same course as the blood in the hyaloid artery of the foetus. The aqueous humour consists partly of a transudation from the ciliary body, partly of liquid which has made its way through the lens and vitreous. It serves to nourish the cornea. The nutrient fluid, whether in the vitreous, in the lens, or in the cornea, is conveyed along the intercellular substance; and the author is inclined to extend this proposition to all the tissues of the body, regarding the interstitial substance everywhere as the channel along which the nutrient juices are conveyed to the corpuscular elements of parenchyma or connective tissue.

On the Function of the Membrane of the Fenestra Rotunda in the Internal Ear.—It has been experimentally determined that vibrations of the membrane tympani are communicated, through the chain of auditory ossicles, to the membrane closing the fenestra ovalis; while the movements of the latter are transmitted by the liquid contents of the labyrinth to the membrane closing the fenestra rotunda. This is what ordinarily occurs in the healthy ear. But the faculty of hearing is not wholly lost even when the stapes is rigidly ankylosed to the bony margin of the fenestra ovalis; when the auditory vibrations, therefore, cannot follow their usual path along the ossicles. Politzer has endeavoured to get over this difficulty by supposing that the sound-waves, in such cases, reach the labyrinth through the bones of the head. The alternative view is that the vibrations of the membrane tympani are transmitted to the membrane closing the fenestra rotunda through the air contained in the tympanic cavity. The question has recently been investigated by Weber-Liel (*Centralblatt für die mediz. Wiss.*, January 8, 1876). His experiments were made on petrous bones freshly taken from the human subject and the horse. After dislocation of the ossicles and closure of the tympanic chamber, sound-waves generated in an organ-pipe were admitted into the external meatus; the tympanic membrane was thrown into vibration, and spontaneous movements of the membrane closing the fenestra rotunda were seen to occur. When the sound-waves were allowed to impinge upon the surface of the temporal bone instead of entering the meatus, no vibration of this membrane took place. Hence the author concludes that Politzer's view is untenable, and that the air in the tympanic chamber is capable of serving as a partial substitute for the chain of ossicles, by transmitting sound-waves to the labyrinth through the fenestra rotunda.

MICROSCOPICAL NOTES.

THE annual address delivered on February 2, to the Royal Microscopical Society, by the President, H. C. Sorby, Esq., F.R.S., was one of the most important contributions to science that has been made for some time. The subject, to which we cannot do justice until we see the paper in print in the March number of the *Monthly Microscopical Journal*, was the probable limit of microscopical observation, considered in reference to the physical constitution of matter. The author omitted for the purpose of this enquiry the limitation imposed by the residual imperfections of the instruments, after the best corrections have been made. Supposing the instruments perfect, light itself was, when compared with the ultimate molecules of matter, too coarse a mean to enable us to see them. Referring to the researches of Helmholtz and other physiologists, and comparing them with the practical results of microscopists, it appeared that the microscope enables us to obtain distinct vision of objects such as lines 1-100,000" apart, and that with photography and blue light such objects could be depicted when 1-112,000" apart. Comparing these quantities with the millions of millions of molecules of albumen and other substances probably existing in a cubic 1-1000", it was shown how far microscopical investigation would be from revealing molecular structure, and as a rough illustration, the highest powers were as much behind the mark as the human eye, if it attempts to read a newspaper a quarter of a mile distant. After a variety of illustrations, to which we shall refer when the paper is published, Mr. Sorby took up the question of Darwin's Pan-gensis from a microscopical point of view, and showed that, notwithstanding the minuteness of spermatozoa and the essential germinating parts of ova, there was room in them for millions upon millions of the complex molecules the theory required. A sphere of albumen 1-1000" in diameter probably contained 530 millions of millions of such molecules.

The "Grand Prix des Sciences Physiques" for 1875 of the French Academy has been awarded to M. Künckel for an "Essay on the Changes effected in the Internal Organs of Insects during a complete Metamorphose." The commission appointed to examine the papers reports that M. Künckel has arrived at new facts concerning the development of the muscles of *Volucella* (a genus of *Syrphidae*, easily mistaken for humble bees). The species investigated is not mentioned, but the larva is said to possess a well-developed and complex muscular system. The perfect insect is similarly provided, but the muscles are differently disposed. The muscles of the latter do not, according to M. Künckel, arise out of modifications of those of the larva.

"There is no transformation, but a substitution of newly formed organs to replace those which are destroyed. The muscles of the new formation are not constructed by histogenic elements coming in part from the primordial muscles, and in part from the adipose tissue, as M. Weismann supposed, but their elementary fibres have each their origin in a special embryonal cell, which elongates itself excessively without modifying its nucleus. The sarcolemma is a consecutive formation appearing after the fibres, and enveloping several elementary filaments in a common sheath, so as to constitute with them the primitive fasciae. The *myoplasts* and *sarcoplasts* have nothing in common with the production of the muscular fibres, or the sarcolemma, for they are found after these parts are already noticeable. The facts established by M. Künckel are thus in discordance with various hypotheses by which histologists have sought to explain the formation of muscular tissues in general."

The commission also states that M. Künckel's discoveries will modify the ideas usually entertained concerning many points in the external skeleton of the arthropoda. In reference to the process by which the long jointed lever that constitutes the leg of the butterfly replaces the short scaly foot of the caterpillar—

"He has found that the new member is not formed by enlargement and transformation of the old one, but by the development of a sort of bud, pre-existing in a rudimentary state in the coxal portion of the first limb, and which in its growth gives rise to the new appendage. This fact has explained why, in the experiments of Réaumur and Newport relative to the effects produced on the perfect insect by the removal of limbs from the larva, contradictory results were obtained according to whether the operator destroyed or left intact the germinating point, whose existence was unknown to those naturalists."

New discoveries relating to the development of the compound eyes of *volucella* were also mentioned, especially "the termination of optic nerves in the hyaline bodies situated immediately under each corneicle, and comparable with the rods of the retina in superior animals." — *Comptes Rendus*, December 27, 1875.

THE Montyon Prize for Experimental Physiology has been awarded to M. Faivre for his researches in the nervous system of insects shown in various papers dating from 1857 to 1875. At the first date he was occupied with the manifestations of will and movements of locomotion, in which the two principal portions of the encephalic nerves of *Dytiscus* were concerned, and "he showed that in respect of functions there is a remarkable analogy, on one hand, between the supra-oesophageal ganglion of these invertebrates and the cerebrum of vertebrates; and on the other, between the cephalic sub-oesophageal ganglion of the former, and the cerebellum of the latter. Anatomical considerations had previously conducted some authors to analogous comparisons; but the facts observed by M. Faivre showed that these assimilations, though interesting, were not complete, as he found that if volition and direction of movements were subordinated to the action of the supra-oesophageal ganglia, the excitation of their movements and their coordination depended on the action of the post-oesophageal ganglia."

In the *mémoire* of 1875 he showed that excitation of the cephalic post-oesophageal ganglion provoked

movements of deglutition, but that the regulation of the movements was determined by the frontal ganglion, the excitation of which decided their arrestation. His analysis of the phenomena of the rotation of insects following lesions of the encephalon led to the belief that these phenomena are produced by attractive movements of the feet on one side, and repulsive ones on the other; the latter determined by lesions of the cephalic sub-oesophageal ganglia, while the former are connected with the action of the supra-oesophageal ganglia.—*Comptes Rendus*, Dec. 27, 1875.

STUDENTS of evolution and development cannot do better than study the important paper of Prof. T. Rupert Jones on "Foraminifera" read before the Royal Microscopical Society in December, and published in the February number of the *Monthly Microscopical Journal*. We alluded to this paper on a former occasion, and will now cite the conclusion at which the author arrives. He observes:—

"As far as we can see at present, as far as we understand the nature and growth of these Microzoa, there seem to be but relatively few links wanting to mark the gradations from one group to another in form and structure, so evident and so close that all Foraminifera might be placed in the close union of a specific group, modified by conditions of habitat, feeding, climate, and hereditary peculiarities of growth. But I am not yet prepared to avow a belief in their unispecific relationship."

The researches of Dr. Wallich show that there is interesting work for the microscopist in tracing the variations of structure and material in the formation of the shells of foraminifers according to the surroundings and conditions under which their growth is accomplished.

THE *Proceedings of the Royal Society*, No. 165, contain an abstract of a paper by Dr. von Willemöes-Suhm, Naturalist to the *Challenger* Expedition, on the Development of *Lepas fascicularis* and the Archizœa of Cirripedia. He was able to trace the development from the egg to the nauplius, and cypris, or pupa stages to the final barnacle condition. The young stages of the Lepadidae appear to be pelagic, only to be worked out at sea and in certain seasons. The so-called *Archizœa gigas* appears to be the nauplius of *Lepas australis*, a species closely allied to *L. fascicularis*.

MEETINGS OF SOCIETIES.

PHYSICAL SOCIETY.—(Saturday, January 29.)

THE President, Prof. Gladstone, F.R.S., in the Chair. The Secretary read a communication from Mr. J. A. Fleming "On the Polarisation of Electrodes in water free from air." The experiments were undertaken in order to meet objections raised by Prof. Rowland to a previous paper by the author, in which he endeavoured to show that when an electrolyte flows in a very strong magnetic field the electromotive force generated by its motion effects the electrolysis of the liquid, a fact which he holds to be proved by the subsequent polarisation of the electrodes. Prof. Rowland considered the effect due to dissolved air, and that in air-free water, with some electromotive force, similar effects would not be observed. In order to answer this objection the following experiments were made:—the platinum plates of a voltameter containing dilute sulphuric acid which had been previously boiled were acted on by a very small external electromotive force for one minute, and the effect of the polarisation current determined by means of a delicate galvanometer, the effect of the direct current employed being also noted. After a series of experiments the dilute acid was removed, thoroughly aerated, and replaced in the voltameter. On repeating the experiments the results obtained were almost identical. From these experiments the author concludes that the platinum electrodes can be polarised to the same extent and with the same facility by a feeble electromotive force in air-free water and in aerated water. With regard to the other question, Is this very feeble polarisation really a decomposition of the electrolyte? Mr. Fleming believes that the assertion that polarisation is decomposition of the electrolyte has never been called in question, and

describes an experiment showing that when acidulated water flows rapidly past slightly polarised plates the current which they give is very much diminished, while with a gentle flow only a slight change is produced. This seems to indicate that there is something on the plates which can be wiped off mechanically, and it can only be a product of electrolysis.

Prof. Gladstone then made a brief communication on the Photography of Fluorescent Substances. He exhibited several photographs of white paper on which devices had been drawn with solutions of sulphate of quinine, aesculin, &c. In all cases the devices came out darker than the surrounding paper. He remarked that the leaves of trees come out dark in photographs because they contain the fluorescent substance chlorophyll.

Mr. S. P. Thompson, B.A., B.Sc., then gave a summary of the recent experiments made in America by Mr. T. E. Edison, Dr. Beard, Prof. Houston, and others upon a new phase of electric manifestation, the so-called Etheric force. This force is characterised by a faint spark, the only evidence yet known of its existence. Of the experiments conducted in the Physical Laboratory at South Kensington on this force by Mr. Thompson, some were confirmatory of the published results, others on the contrary were at variance with them.

ZOOLOGICAL SOCIETY.—(Tuesday, February 1.)

G. R. WATERHOUSE Esq., V.P. in the Chair. Prof. Huxley, F.R.S., read a paper on the position of the anterior nasal orifices in *Lepidosiren*, which he considered to lie outside of the oral cavity, thus being strictly homologous with the position of these organs in the other vertebrates. Dr. Günther and Prof. Flower took part in the discussion which ensued. Mr. F. Selous, jun., exhibited a series of horns of different species of Rhinoceros shot by himself in south-eastern Africa. Mr. A. H. Garrod read a paper on the anatomy of the screamers (*Palamedeidae*) contorting the view of their anserine affinities, and regarding them as forming an independent group, with relationships to the galline, struthionine, and ralline birds. Other papers were read by Messrs. Jeffery Bell, Spencer Cobbold, Druce, Butler, Salvin, and Slater.

SOCIETY OF BIBLICAL ARCHAEOLOGY.—(Tuesday, February 1.)

DR. S. BIRCH, President, in the Chair. The following papers were read:—1. "The Revolt in Heaven, translated from a Cuneiform Tablet," by H. Fox Talbot, F.R.S. This valuable and singular mythological text is one of those which have just been published by Prof. Delitzsch in his *Lesestücke*, and it presents a remarkable analogy to the war of the Dragon described in the Book of Revelation, and to certain passages in the Book of Job and the apocryphal work called the Book of Enoch. The author accompanied his paper with a number of philological observations and an interlineation of the cuneiform text and appendices annexed. 2. "Key to the Genealogic Table of the First Patriarchs in Genesis, and the Chronology of the Septuagint," by Victor Rydberg. From L. L. H. Comberague's French MS. Translation of the original Swedish Brochure and Notes. 3. "Why is Forty-three a Basal Biblical Number," by S. M. Drach. The Biblical frequency of the number 43, and of its multiples (430, 215, 65, 301), also of 427, or $\frac{1}{2}$ of 299, led the author to compare these luni-solar synodicals. Now 43 times 365⁵ 5⁶ 49⁶ 12⁶ are 15,705⁴ 10⁶ 15⁶ 36⁶; and 531⁵ times 29⁴ 12⁴ 4⁴ 2⁴ 88, are 15,705⁴ 9⁴ 30⁶, which solar excess of 4265 seconds is eight seconds per lunation. Also 427 years are 155,958⁴ 13⁶ 8⁶ 24⁶; and 5281⁴ lunations 155,958⁴ 16⁶ 23⁶ 40⁶, or a lunar excess of 3⁶ 20⁶ 18⁶; add thrice first to second, 129 + 427 or 556 years ($\frac{106}{3}$) is 203,074⁴ 19⁶ 55⁶ 12⁶; 1595⁴ + 5281⁴ or 6876⁴ lunations ($573 \frac{1}{10}$ lunar years), 203,074⁴ 19⁶ 42⁶ 10⁶. Solar excess of 13⁶ 02⁶ is $\frac{9}{10}$ seconds per lunation. Note 532 is 19×28 ; 5000 π is 15,708; 5281⁴ is $\frac{1}{6}$ of 65 square; 573 is tenfold radius in degrees of circle. Hekekyan Bay (Eg. Chron. xxiii.) stated 4004 times 365 less 7 times 70 days, or 1,460,970, is 4000 years of 365⁴ 5⁶ 49⁶ 12⁶. M. Rydberg's deduction of 195-6 years, or 200 $\frac{1}{3}$ to 202 $\frac{2}{3}$ lunar years, is 2424 months, or acts as 300 years on the eight patriarchal 800 years plus 24. Remark the super-pointed Deut. xxix. 29, "and the revealed thing" is numerically (2) 310 or 1450 b.c.

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the Rabbino-Usher death-date of Moses; that *toku bohu* (Gen. i. 2) is 411 plus 19, or 430; that *Vays-hokehu* (Gen. xxxii. 4), super-pointed is 427. M. Rydberg's 6408 is $8 \times 9 \times 89$; his 4800 : 4947 is 1600 : 1649 or is 40 square plus 7 square. Perhaps these numbers may unravel themselves to the experts of archaic writings.

BRITISH ARCHAEOLOGICAL SOCIETY.—(Wednesday, February 2.)

H. S. CUMING, F.S.A. Scot., in the Chair. The Chairman described a sword recently found on the site of the new Opera House, which was exhibited. Also a poniard from the Bailey collection.

The Rev. S. M. Mayhew exhibited several Chinese objects made of rice. Mr. Thairwall, Mr. Brent, Mr. Brock, Mr. Wentworth Huyshe, Mr. Cuming, and other members exhibited a variety of Egyptian antiquities, consisting of sepulchral figures in blue glazed pottery, stone figures with inscriptions painted or incised, scarabaei, beads, ornamental emblems of the *bat* or nilometer, pillows, amulets the two fingers of the right hand inscribed, base of a sepulchral cone, a rare specimen of a bronze *Horus*, and other deities from the Egyptian pantheon, footboard of a mummy-case *cartonnée*, a mummied leg of a child, and head of a greyhound dog.

The collection was described by Dr. Birch, whose instructive remarks were listened to with great interest. In the discussion which followed, M. Maville, of Geneva, Mr. Kerslake, Mr. Thairwall, Mr. W. de Grey Birch, and Mr. Cuming took part. Mr. W. de Grey Birch exhibited on behalf of the Rev. E. Ray the matrix of the seal of the Hundred of Flaxwell, county Lincoln, for labourers' passes, A.D. 1388, and an impression of the seal of Francisus de Bellantibus, Bishop of Grossette, ob. A.D. 1417.

LINNEAN SOCIETY.—(Thursday, February 3.)

DR. G. J. ALLMAN, F.R.S., President, in the Chair. Four new fellows were elected; five ordinary and two foreign members were proposed. A case of insects obtained in Madagascar was exhibited by Mr. Algernon Peckover; Mr. Butler made some remarks on the same; the rarities being *Actias Idæa* of Felder's *Reise der Novara*, a new Hawk-moth *Diodosida* sp., *D. fumosa*, *Danais chrysippus* and its mimic *Diadema mississippi*. The following papers were read: "Note on *Boea Commersonii*," by Henry Trimen. The supposition of Magellan Straits and the Seychelles being its habitat was disputed, the recent discovery of it growing on coral reefs on the Duke of York's Island suggesting the possibility of Commerson himself having obtained it there in 1768; the memorandum "Praslin," on the original label, confounding places very widely apart. "On the Geographical Distribution of the Vultures," by R. Bowdler Sharpe. These he divides into two sub-families, *Vulturinae* with six genera, and *Sarcophaginae* with four genera, their geographical range, &c., being commented on. "On New British Lichens," by the Rev. W. A. Leighton; six species are described. The Rev. J. M. Crombie offered some remarks on two communications by him, viz.: (1) "Lichenes Capenses, an enumeration of the Lichens collected at the Cape of Good Hope by the Rev. A. E. Eaton, during the Venus Transit Expedition in 1874"; and (2) "Lichenes Kergueleni, an enumeration of the Lichens collected in Kerguelen Land by the Rev. A. E. Eaton, during the Venus Transit Expedition in 1874-5."

ROYAL SOCIETY.—(Thursday, February 3.)

W. SPOTTISWOODE, Esq., Treasurer and Vice-President, in the Chair. The following Papers were read:—1. "On the Formulae of Verification in the Partition of Numbers," by J. W. L. Glaisher; 2. "On the Development and Succession of the Poison Fangs of Snakes," by C. S. Tomes; 3. "On a Mechanical Integration, having a New Kinematic Principle," by Prof. Jas. Thomson; 4. "On an Instrument for Calculating ($\int \phi(x) \psi(x) dx$) the Integral of two given Functions," by Sir William Thomson; 5. "Mechanical Integration of the Linear Differential Equations of the Second Order, with Variable Co-efficients," by Sir W. Thomson; 6. "Mechanical Integration of the General Differential Equation of any Order with Variable Co-efficients," by Sir W. Thomson.

SOCIETY OF ANTIQUARIES.—(Thursday, February 3.)

SIR GILBERT SCOTT contributed a paper, which was read by his son, in continuation of the subject discussed at the last meeting; the ancient position of the high altar in Salisbury Cathedral. On that occasion the Rev. H. T. Armfield suggested that the altar must have stood in the centre transept, but Sir G. Scott is of opinion that it must have been further to the east. In support of his view he referred to old plans of the cathedral, to descriptions of it from the time of Leland downwards, and to the Salisbury Liturgy, which he thought could hardly be performed if the altar were under the transept. He was not disposed to allow much weight to the argument derived from the roof paintings. The majesty which Mr. Armfield believed to mark the position of the altar, was the culmination of the choir proper, and a new series of decorations was commenced for the sanctuary. The decoration of the former consisted most appropriately of representations of prophets and psalmists, the heavenly choir, while the series representing the various labours of the year with which the sanctuary was adorned reminded the spectators of the perpetual recurrence of the eucharist and of the eternity of the Incarnation. The position of the altar advocated by Sir G. Scott is the normal position in mediaeval cathedrals, and the roof paintings are the sole arguments on the other side. The Rev. H. T. Armfield replied to some of the arguments contained in the paper, and suggested that the altar may have been shifted further back after the thirteenth century to the position in which Leland saw it.

PHILOLOGICAL SOCIETY.—(Friday, February 4.)

THE REV. R. MORRIS, LL.D. (President), in the Chair. Mr. H. Jenner read a paper on "The Traditional Relics of the Cornish Language in Mount's Bay," in which he gave the result of investigations undertaken with the assistance of the Rev. W. S. Lach Szirma, vicar of Newlyn, in the villages of Newlyn and Mousehole, Penzance, in July, 1875. The relics consisted of the numerals as far as twenty, about twenty words, and three short sentences, all of which were given, by persons of the fisher class, as specimens handed down to them of the old language, and as such were distinct from the many Celtic words incorporated into the English of West Cornwall. These relics were considered by Mr. Jenner to be of considerable value in determining the pronunciation of the language in its latest stage. In the discussion that followed some important remarks were made by Mr. J. Westlake, of Zennor, Cornwall, respecting the Celtic words still in use, and another set of numerals obtained at Zennor, differing somewhat from those of Mount's Bay, was given by him. Prince L. L. Bonaparte exhibited the original MS. of the Cornish Grammar and Vocabulary of Gwavas and Tonkin, written in 1732, and published by Pryce as his own in 1790. A paper on "French Genders" was read by Mr. D. P. Fry.

FINE ART.

THE DUDLEY GALLERY.

(Second Notice.)

The landscapes in this collection are multitudinous, but not one is especially distinguished above all others by importance at once of scale, of subject, and of artistic merit.

Mr. Henry Moore is, as a matter of course, one of the best contributors. His *Whitbarrow from the Kent River* represents a gleamy cloudy day; a good specimen, though not wholly free from crudity in its tints, orange shading into pink. *A Sunny Morning, Hoar-frost*, is very peculiar in effect, a natural appearance vividly observed and rendered uncommonly; a picture of arable land, clouds, and windmills, somewhat luridly prismatic. *A Bright Afternoon with Choppy Sea* is still more obviously true-less noticeable, but replete with accurate study. Three other artists bearing the name of Moore figure among the landscape-painters; Mr. A. Harvey Moore exhibiting *Over the Hills and far away*; Mr. William Moore, *Three Studies*; and Mr. Edwin Moore, *Three Sketches*. We are not aware whether these painters belong to the same well-manned artistic family as Mr. Henry Moore, but at any rate their pictures are not un-

deserving of mention. Mrs. Bodichon sends *Oak Trees, Sussex*, and *Rough Sea, Hastings*; firm rapid sketches, the latter more particularly vigorous and characteristic. *Among the Bells at Torcello* is a capital specimen by Mr. Darvall—a belfry with its beams and cross-beams, and its fresh airy outlook. Mr. Herbert M. Marshall's *Foggy Afternoon, View from the Temple*, a wintry scene, with much atmospheric truth and careful refined execution, counts among the best things in the gallery. Mr. Poynter sends *Shunior Fell*—a green hilly landscape, in his wonted defined and unaffected but not very marked manner. Something more of point and variation, or else of individual charm, were to be wished for: not indeed that any deficiency in these respects should stint our praise of the positive merits of such landscape-work as, in this and other instances, Mr. Poynter has set before us.

We must run rapidly through the general mass of landscapes: the alternative being either to say little or to say nothing. Mrs. Kate Goodwin, *The Dean's Walk in Winter, the Close, Lichfield*, and *Falling Leaves*. The former is a spirited snow-scene: the latter has the true sentiment of the theme in its dimness of past beauty, and silent decaying change. Lexden Pocock, *Driving Rain*, true and clever. Davidson, jun., *On the Cliffs, Moonlight*, a more than ordinary success in a difficult attempt—that of expressing the general moonlight tint. Pilley, *Heidelberg*, a fair treatment of this beautiful scenic subject, somewhat tending towards a Turneresque key of colour. Lawrence Hilliard, *Lake of Brientz, Moonlight*, distinguished by a fine swirl of cloud in a brilliant blue sky. Hamilton Macallum: *Carting Seaweed on the South Coast; Burning Kelp in North Uist; Lochmaddy, North Uist*. The first and second of these works are quite in the painter's well-known style—broad direct literalism, not much concerned with aught beyond the realising of the obvious look of things. The kelp-subject is more especially a successful specimen. The third picture, *Lochmaddy*, is quieter than usual—a huddle of houses, mostly slate-roofed, lying between water and sky. Hugh Wilkinson, *Study in Devonshire*, a rapid white river, with trees rather too mossy in texture—otherwise true to the immediate impression of such a scene. Charles Potter, *A Welsh Funeral*, a spacious hill-landscape, generally but not densely snow-clad; good in the lines of the composition, and otherwise impressive. Cabianca, *The last Heirs of a Convent in Italy*; a rather striking treatment of a ruinous old building tenanted by skulls and bones. R. W. Fraser, *A Flood in the Meadows*, and *The Home of the Waterfowl*—both pleasant well-touched little works. Harry Goodwin, "A spirit haunts the year's last hours," a masterly sketch of fading leaves, red and sparse. W. P. Burton, *A Bleak Bit in Surrey*. A heavy mist, a blurred clouded sky over the swampy heath, with its sheep, and its dispersed unluxuriant trees—the brown soil, the grey firmament—make up a fine picture. Bedford, *On Skiddaw*: dark and secluded—a work of superior quality. Arthur Severn, *Moonlight at Venice*; a gusty night, with plenty of diffused lumour; a talented work, slightly hard in manner. Edwin Ellis, *Peat Gatherers, North Wales*; treated with bluish tints and painter-like feeling, reminding one to some extent of David Cox. Waterlow, *A Homestead*—fused colour and liquid yellow sky, a clever work. Walter Field, *Salt Water*; a calm sea, with children. H. A. Harper, *Bedouin Camp, Wilderness of Sinai*; distinguished by the mysterious, soft, luminous serenity of its colour and atmosphere, which seem almost visionary and immaterial. Arthur Shelly, *Afternoon in a Devonshire Wood*, and *Morning in the Beechwood*; careful pleasing works, comparable with the more successful productions of Mr. Edmund Warren. Crozier, *At Rest*; flats of sea and sand—true, and extremely simple. Arthur Cox, *A Back Street, Liverpool*; an ugly, commonplace group of houses, carefully defined, and raised into some dignity by moonshine and snow.

Besides the foregoing, we may also refer to landscape-specimens by W. Mason, S. Vincent, Blatherwick, F. G. Cotman, Jules Jacquemart, Louise Rayner, Alfred Parsons, Matilda Wratislaw, N. Walsh, Madame Cazin, Thomas Wade, O. J. Lewis, Duval, Constance Phillott, Donaldson, Anna Leigh Smith, Crane, and Albert and W. S. Goodwin.

Fishers on the Nile is a very able study of pelicans, five of them standing, and two couching, by Mr. Heywood Hardy—wise, comfortable, companionable birds, more ancient than the pyramids, and as modern as the Zoological Gardens. The handling is delicate, and rather tending towards slightness, but there is intelligence in every touch. Mr. Mark Fisher's cattle and sheep pieces, *The Group on the Ouse* and others, are extremely pleasant, fresh, and masterly; the landscape-material having a good deal of Constable, and something that suggests Corot as well. *The Kitten and the falling Leaves* is an agreeable little work by Mabel Greaves; *Present and Past, a Moorish Mosque*, by Mr. R. P. Bell, introduces effectively horse, goat, and poultry, amid the architectural environments.

Mrs. Angell shines as usual among the flower-painters, her two largest subjects, *Magnolias* and *Iris*, being very striking works of their class. Mrs. Stillman is also excellent in her *Kingcups and Blackthorn*—forcible, decisive work, in which direct representation receives much aid from a powerful colourist-faculty, little from any aim at composition. *Consider the Lilies of the Field*, by the same lady, might count as figure-subject, in virtue of the female figure who is introduced with a watering-pot, tending her white lilies and damask roses; but the floral material is considerably the more important element of the work. Grace Hastie, Kate Carr, and Miss J. Samworth, also contribute some elegant specimens in this department.

W. M. ROSSETTI.

GLASGOW FINE ART INSTITUTE EXHIBITION.

THE fifteenth exhibition of the Glasgow Institute of the Fine Arts, which was opened to the public last week, possesses a collection of pictures of more than average excellence. As in past years, the contributions of London and foreign artists lend considerable interest to the exhibition, the Scottish school not being perhaps so adequately represented as it might be, owing no doubt to the approaching Academy exhibition absorbing their principal works.

In noticing first the contributions of London and foreign artists, *The God Pan*, by F. Leighton, R.A., is one of the mythological studies in which the painter delights—a nude male figure crowned with vine-leaves, and reaching with his right hand to a bunch of grapes above his head, his pipe hung round his waist, and fruit lying at his feet. It possesses all the careful draughtsmanship of the artist, but is rather sombre in colour. A large picture by Sir John Gilbert, A.R.A.—who is, however, more at home in the water-colour department of his art—is *Queen Margaret carried Prisoner to Edward after the Battle of Tewkesbury*. There is a good deal of animation in this array of mounted soldiers with spears and bannerets, with the queen in their midst, while in the distance another party of armed men is pushing on at the gallop. There is a curiously coloured sky over the landscape, and the picture is scarcely equal to what we should expect from this clever artist.

Two rather remarkable paintings, *Leisure Hours*, and *The Joncou*, from the pencil of Alma Tadema, the newly-elected A.R.A., possess the finished *technique* which characterises his works. The one represents a woman lying at full length on a leopard-skin and playing with a kitten; the other a similar figure stretched supinely on a curiously tessellated floor, and feeding gold and silver fishes in a water-tank. Possessing somewhat of the same careful workmanship and antiquarian proclivities are two pictures by the artist's

wife—*Before the Banquet*, and *Gifts from Japan*; goblets and various articles of the class denominated “still life” most elaborately rendered. By another lady artist, Henriette Ronner, is a large single-figure picture entitled *Alsace*, 1870—a Sister of Mercy in sombre garments and with a red cross on her breast, silently soliciting offerings for her country, of which already in the plate before her is a goodly number. The picture is noticeable for the exquisite drawing of the hands and the pathetic expression of the face. In *A Quiet Time*, Rosa Bonheur sends a figure of a donkey enjoying its meditative meal, which has all the peculiar excellences of the artist's works.

A picture which will be looked at with some interest is a *Landscape with figures* by the French painter Corot. It is almost more of a figure-picture than a landscape—a woman is plaiting the hair of a half-nude maiden, while a girl in the distance leans against a tree reading a book. The landscape possesses much of the feeling for which the painter was distinguished, but the figures are anything but graceful. One of the best specimens of the French school in the exhibition is *Woodcutters Resting*, by Pierre Billet, a disciple of Jules Breton, which, in the evidence it bears of the technical training of the school, might be a lesson to our own artists. The composition is felicitous, the drawing free and natural, and there is careful study of the human figure shown in the woman leaning against the tree and in those who sit or recline near her, gossiping, while the landscape is rendered with much attention to natural detail, the colour, however, being rather crude.

One of the most remarkable contributions in the gallery is *Pandora*, by D. G. Rossetti. It is lent by John Graham, Esq., Skelmorlie Castle, and represents the first woman made by Vulcan, in a red robe, and with large sad eyes and disconsolate look (a perfect wilderness of waving brown hair surrounding the somewhat elongated face), about to open a jewelled casket, from which smoke is issuing and curling round her head.

A rapidly-rising painter, P. R. Morris, furnishes some admirable specimens of his work, the most important being *Whereon they Crucified Him*—a woman in blue and white robes holding up a child to look at a cross, with a sad and sombre landscape behind, in keeping with the sentiment of the scene. Some meritorious pictures are also contributed by J. D. Watson, one of the best being *Mind and Matter*, in the guise of Don Quixote and Sancho Panza, the Don in meditative mood leaning on his spear, and Sancho sleeping soundly at the foot of a tree, while the raw-boned grey charger quietly feeds in the distance. By P. H. Calderon, R.A., is a sweet little picture illustrating one of Tennyson's songs, in which a mother sits watching a sleeping babe.

An immense canvas by W. B. Richmond, entitled *The Lament of Ariadne*, representing a large female figure in sad-coloured garments standing on the sea-shore and stretching her hands to heaven, while the draperies are blown in voluminous folds about her, is not a very promising specimen of high art. The foam at Ariadne's feet looks more like wood-shavings than the froth of the sea.

Of a different type is an admirable picture by A. Havers, an artist whose works we do not remember having previously seen here, *Our Father which art in Heaven*—a young girl kneeling in prayer, having taken off her sabots. The face is almost too beautiful for a peasant girl, which the dress indicates the wearer to be, but the attitude and expression of reverential devotion are forcibly realised. Other good figure-pictures are by Louise Jopling and M. E. Edwards, the contributions of the former lady being, however, too much in the Japanese style of art, and those of the latter savouring rather of maudlin sentimentality.

There is a single picture by John Pettie, R.A., *Romeo and the Apothecary*, which shows dramatic power, and, as usual with this artist, rich colour.

The figure of the apothecary as he stands holding the door for the love-sick youth to enter is a careful study. Peter Graham also sends a single picture, *A Scotch Mist*, much like what we have seen before from his easel.

One of the best portraits on the walls is that of H. S. Marks, A.R.A., by W. W. Ouless.

There are a number of admirable landscapes by London artists, of which we can only mention the following:—A highly poetical rendering of *Twilight*, by C. J. Lewis; a large canvas, *On a Welsh River*, by B. W. Leader, a splendid specimen of the artist's power; *The Floodgates of a Highland River*, by J. C. Newton, reminding us not a little of Peter Graham's work; *The Thames at Great Marlow*, by J. Aumonier, a sombre scene with reaches of still water under a gloomy sky; and *Glen Muick*, by J. W. Oakes, a large landscape with mist driving along the glen.

Of Scotch artists, John Faed, R.S.A., sends *The Warning before Flodden*, exhibited in Edinburgh last year, and James Archer, *In Time of War*, a sad subject, painted in very sombre tints. R. Herdman has an exquisite picture, *Lucy Ashton at the ruined Fountain*. R. T. Ross has two pictures, neither of which is improved by the unnatural garishness of the colour. Daniel Macnee has some admirable portraits, and W. H. Paton and S. Bough several landscapes. By the latter artist a large and important specimen of his work is seen in *The Birthright of the Gael*, a wide expanse of heathery moor with two sportsmen out shooting in the early morning. A. Fraser sends four contributions distinguished by richness of colour and truth to nature. John Smart, J. McWhirter, and W. B. Brown have each meritorious specimens of their handiwork, and J. Cassie several of his somewhat mannered sea-coast subjects. Colin Hunter also keeps up to his early promise; and among Glasgow artists we may mention James Docherty and Joseph Henderson as sending several excellent contributions.

We must not omit to notice one of the most poetical landscapes on the walls, *A Lone Shore*, by A. D. Reid—a long stretch of sandy beach, with pools of water here and there, and a few seabirds idly flapping their wings.

There is an admirable collection of water-colour drawings, the most important being by A. P. Newton, J. M. Jopling, P. J. Nastel, and Edmund G. Warren.

The architectural drawings are neither numerous nor important, and the specimens of sculpture are principally portrait busts, though there are some meritorious ideal subjects by G. Webster, W. G. Stevenson, and G. Halse, those of the latter possessing grace in sentiment and beauty in execution. STEWART ROBERTSON.

ROYAL ACADEMY.—SEVENTH WINTER EXHIBITION OF OLD MASTERS.

(Sixth and Concluding Notice.)

WE shall occupy ourselves to-day with figure paintings of Venice and the Low Countries, and shall leave off, even then, without having exhausted the interest of the exhibition, but commanding to the reader, for his own study and observation, the work of several schools or sections of schools—the Spanish, the French, the Dutch and English landscape-painters—which we shall not have found time to touch upon.

Perhaps the most precious Venetian picture in the galleries is one which does not much lay hold on the attention at first sight—the *Adoration of the Shepherds* lent by Mr. Wentworth Beaumont (201). One sees that here is a country of the true Venetian romance, variety, and distance, under a sky of the true Venetian glow; and that here, in the Mary and Joseph and their shepherd visitors, are personages of the placid looks and nobly coloured draperies proper to the school. But the way the light and shade are scattered about the landscape, as well as the way the persons are all grouped on the right of the picture, make

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the general impression somewhat broken and ineffective. It is only when you have got past this general impression, and begin to study the parts, that you find out what you have to do with. It comes out for one rare thing, that the picture is almost entirely uninjured, and for another, that it marks a critical transition between two phases of Venetian art. It has much of the severe discipline and minuteness which belonged to the school before 1500, and much, at the same time, of the melting splendour which belonged to it from about that date onwards. Take the career of Giovanni Bellini, who lived in both periods; in his art he has indeed some constant qualities, a noble devoutness, a senatorial dignity; but he has other qualities which are not constant; his, in youth, was the severe and minute manner, in age it was the melting and splendid manner. So much everybody knows, and that in that change Bellini was led by a man many years younger than himself, but who died before him—by Giorgione. Giorgione was born to enrich, to perfect the art of painting, and had the spiritual force which sweeps old and young along its own way. This picture is exactly what one might expect from such a master in his early time. The figures are drawn very carefully, rather timidly. Some points in them, such as the head of Joseph, are treated with great minuteness, but the colouring is admirably original and rich; and the same qualities are more apparent still in the landscape. I hardly know where it is possible to find foliage design more intently studied and finished than here. The thickets and tufts of grass and juniper bushes are drawn with a detail as loving and a touch as brilliant and firm as they could have been by Dürer himself; and with that, there is a softness and mystery of colour, a depth and allurement of verdure, such as you find nowhere else but in work like Titian's *Virgin and St. Catherine* of the National Gallery. What adds to the charm of this landscape as you examine it, is its little episodical figures exquisitely made out in the middle distance—a seated shepherd or two, a slip of a herald-angel in white, shyly exhibiting his scroll over the very top of a tree; and further, the walls and crenelations of a fortified city, within the open gate of which you can see shining the light of the ward-room fire. That these isolated beauties are not resumed into an impressive whole, and that the picture taken altogether fails to strike any special chord, is of course a fault; but taken in pieces, it is full both of charm and of instruction; and you will not look at it long without consenting in the judgment which declares on internal evidence that here, if anywhere, is really such work as one would look for from the hand of the young Giorgione, patient and faultless in the old ways of art, gifted and enterprising, but not yet sure of himself, in new ways. Another piece put down to Giorgione (138) is very inventive and rich in colour, and very closely akin to things traditionally assigned to him elsewhere. But by Giorgione this example from the Cobham Gallery, *The Head of Pompey brought to Caesar*, cannot really be. It belongs to a time, later in the annals of Venetian art, when the seed sent abroad from Castelfranco had borne fruit far and wide, and the school of the mother-city had been enriched by recruits from a hundred dependencies. Every little turn of the Alpine slopes from Udine to Bergamo sent forth painters who knew how to make a canvas look glorious with colour flashing in the light and liquid in the shadows like the colour of wine or precious stones. Rubies, amethysts, sapphires, and rich wines, such and nothing else is what the appearance of these soldiers is like; the eye runs along the whole procession of variegated hose and doublets and slashed sleeves, and finds fresh luxuries from end to end. Especially lovely is the colouring of the tents against the sky—tents striped and patterned, and with scutcheons hang-

ing at their entrances. Among these one notices the split eagle of Austria, and may fancy that bearing to point to a time when the Venetian Alps were familiar with Maximilian and his wars. Neither this, however, nor any other clue, will help us to an exact name or date. A pure Venetian colourist, the painter has nevertheless looked to right and left for some of his types; a youth in the middle of the composition recalls Florentine fifteenth-century art, an old man to the right the Roman types set first in the work of Raphael and Michelangelo. When the visitor has taken his full feast of colour in this picture, let him look a little carefully at the drawing of the limbs, and at the proportions of the white horses, and he will feel how this cannot be the work of one of the first men. Messrs. Crowe and Cavaselle suggest the names (which none but a very special student could verify or dismiss) of Grassi or Morto da Feltre.

From the same gallery, Cobham, comes the most sumptuous example, and one perfectly authentic, of the crowning Venetian master, Titian. In the year 1561 King Philip II. writes to Titian from Madrid, with instructions how to pack and forward certain pictures the painter had just finished for him, namely, a *Magdalene*, a *Christ in the Garden*, and this *Europa*, or rather not this, but another of which this is the replica (123). I do not know the history of Lord Darnley's picture, but assuredly it is no pupil's work, it is Titian's own. At that date this kingly and unconquerable master, with more than sixty years of work behind him (he was eighty-four), but with fifteen more still to come, was just entering upon a new manner. It is not at random, it is more appropriately, and with more precision than usual, that Vasari chooses this group of pictures painted for Madrid, as marking the change of which I speak, and says, when he has mentioned them:—

"True it is that the manner of working he used in these last days is very different from his manner when he was young; inasmuch as those early things are handled with a kind of finish and diligence which is incredible, and are as proper to be looked at close as from a distance; whereas these late ones are handled in strokes or sweeps (*colpi*), and dashed off all coarsely and smearingly, so that they cannot be seen close at all, but look perfect from a distance."

Quite true; the miscellaneous pieces of religion or mythology dashed off (*tirate via*) by Titian in his old age, like the *Diana in the Forest* exhibited here a few years ago, like several of the Bridgewater House pictures, and like the so-called portrait of Philip II. and his mistress, do look amazingly reckless and unintelligible when you are close to them, and amazingly perfect when you fall back. Is this dashing and smearing the resource of a hand which feels itself failing for purposes of exact work, or is it that audacity which justifies itself, and is the last proof of consummated power?

Looking at the results, one would say the second account was at least as likely as the first; some people's bravura may be the disguise of infirmity, but Titian's at ninety looks as much like the indulgence of over-strength. Leaving this, however, we may notice other tendencies which go, in the master's late work, along with this impetuous audacity of the hand. One is, a falling off in his choice of form in women, and another, an increase of his imaginative delight in landscape. With a few of those strokes or sweeps of his he hauls you together a background all spaciousness and enchantment, whether, as in the portrait of Philip and his mistress, it is a park with trees and waters, a stag-hunt dashing by, a plain and mountains chequered with purple shadow and golden light, or whether, as here, it is a dream of Aegean island-peaks—the azure and rose of magic mountains and a magic sky commingling—beneath the mountains, bend after bend of level shore, and at the nearest bend a cluster of little beckoning figures, scarves fluttering half-descried and tinting

with doubtful reflections of white and crimson the blueness of the deep. That is the background, and in the foreground is the white bull swimming, Europa on his back holding him by one horn and tossing aloft her scarf with the other hand, dolphins and cupids attending. The Europa is a figure painted with all Titian's splendour of flesh-painting, but clumsy in design and needlessly impossible in attitude. So is the bull, swimming, as no animal could swim, with his body nearly clear of water, a conception needlessly impossible. Possibly, however, Jove in his transformations had his specific gravity under his control, and was not obliged to displace as much Aegean as an unprivileged bull must needs have done. "And see how practical, if I choose, I can be," Titian might say, and point to the baby on the dolphin, "could science itself teach Cupid to steer his dolphin better than if he catches him this way by the gills?" Nay, these are not considerations to the point, nor do we look for thoughts in a work of this kind, except painter's thoughts, and in those it is most rich. Thoughts, we have seen, of crimson and azure, of flesh illuminated against a transparent sea, of fluttering raiment, of white-coated creature with a wreath of white flowers about his horns; of fishes with glancing scales, and Loves with rich-feathered wings. Look only, and see how scales and flowers and feathers are done.

There is a portrait of Titian's also from Cobham, genuine and in his finest manner, of a man who looks sidelong towards one, placed nearly in profile, and wearing a full-sleeved dress of dark quilted silk (125). Another portrait of a sitter, very much resembling this, and probably identical with him, was engraved by a French engraver of the seventeenth century as the likeness of Ludovico Ariosto. Hence probably the title given to this picture. But the engraving is without authority; and we have a number of older and authoritative portraits of the poet showing other features, and especially a nose of unmistakable length and droop. Lord Darnley's picture is therefore misnamed, but not the less precious. Other portraits assigned to the greatest names of the Venetian school, as those numbered 122, 127, 128, 133, are interesting, but in no case, I think, quite worthy of their titles. And the same is true of most of the minor subject-pieces similarly named, as 115, 124, 130. Among these lesser things of a Venetian or semi-Venetian, none is more beautiful than Mr. Leighton's small "finished sketch, or copy of a finished sketch" (as its owner calls it with a caution which others would do well to imitate) for Sebastian del Piombo's famous *Flagellation* in S. Pietro Montorio at Rome.

Turning now to the North, I pass over the Duke of Devonshire's valuable triptych of Memling (172), which has already been discussed in the ACADEMY by a correspondent of high authority, and other incidental things of the earlier time, to come to the work of the first in date of modern schools properly so called, the Dutch school of the seventeenth century. The exhibition is strong in Dutch pictures, both landscape and figure subjects. The principal leader of them, next to the Queen, is Mr. Bingham Mildmay. One, at least, of the contributions of the Queen, and one of Mr. Mildmay's, are as striking and perfect in their kind as it is possible for anything to be. Depreciation and slight regard for these masters because they do not imagine and do not aspire, must yield in presence of such things as without imagination and without aspiration they can sometimes do. And even the student who will not yield before Mieris and Metsu, masters of the succession of Gerard Dow and painting in his manner, must yield before Nicholas Maas and Van der Meer of Delft, masters of the succession of Rembrandt. It is possible to call the painting of Mieris and Metsu paltry despite its consummate skill, and mechanical in its very perfection; but it is not possible to say that of Maas or Van der Meer. It was a good thought to hang the red

and gold Nicholas Maas of this exhibition (240) beside the red and gold Rembrandt (243) of which I spoke in a previous paper. Rembrandt's use of chiaroscuro is different from that of his follower. Rembrandt's master faculty was imagination, and he disposed his light and shade to suit those effects and mysteries which his imagination preferred; seeing things *per foramen*, through the key-hole, as has been said of him, and letting in a ray of light as he pleased upon figures environed and half lost in darkness. That, say some, is false and theatrical; but at any rate to be false and theatrical was not what other men, who worked under Rembrandt, learned by that intense study of light and shade of which he set them the example. They learned the very truth. Seeking for their part, not to heighten or bring things up to their imaginations, but to represent things as they were, they brought from Rembrandt's school a susceptibility marvellously trained for their purpose. They saw things as they were, in the matter of light and shade, and of colour as affected by these, with a sensitiveness of eyesight, and reproduced them with a fidelity of hand, such that the result, in its utter reality, startles you more than any artifice. All that De Hooghe or Van der Meer or Maas did was to choose scenes where light and shade fell with sharp interchange and pleasant alternation, as they fall in any room almost, but more if there is a window, let us say, where the sun comes in, at one side of the room, and a curtained alcove at the other, or if the door is open upon a landing, so that you can see a little way down or up the stairs outside; or upon a passage which leads into a succession of rooms differently lighted, or into a yard and garden. Given these things, and a painter of this class will make a picture not only startling in its utter truth, but noble in the simple and inimitable mastery with which the truth is expressed, and more, poetical, with the poetry which belongs to all just expressions of things intensely perceived and felt. The exact relative force of the light that falls through an open door on the surrounding shadow of the floor, the exact and indescribable effect of distance or nearness within a room in modifying colour, the visible presence of the indoor atmosphere between yourself and the wall, the immense and nameless difference, a difference of quality as well as of degree, between that imprisoned chamber daylight, and the outdoor brightness you see at the end of the passage, the influence of every colour upon every other, the gradation and variety of every colour by itself within a square inch space, all these are matters to feel which intensely and to express them justly is to be a poet. What matter if the lady at the spinet, judged by her back and curls, and by as much of her face as you can see in the mirror on the wall, is of a heavy cast of beauty, and if you have a shrewd guess that her music—*Laetitiae consors, medicina doloris* runs the legend on the instrument—would move you to but moderate ecstasy? The drama, the interest, is not in the lady nor in her listeners, it is in the vicissitudes and entanglements, the oppositions, surprises, reconciliations, tendernesses, of light, shadow, and colour. The picture of Van der Meer is perhaps the more gravely masterly of the two upon which I now insist, getting all its effects out of a room that does not look the least composed or intended to be painted; that of Maas, on the other hand, has something of an epic and unusual richness in the strong reds of the window and bed-hangings and wainscoting of the nearest room, and in the way the succession of passages and chambers beyond are paved, as it were, with successive slabs of strong and hidden daylight falling through open doors.

Many lovers of painting, and of Venice, have always been used to think of Sir Joshua Reynolds' Fourth Discourse as flat blasphemy, in that part where he couples the Venetian and the Dutch painters together as "professing to depart from the great purposes of painting, and catching at applause by inferior qualities," and says much

more in depreciation of the Venetian as compared with the Roman, Florentine, and, forsooth! the Bolognese schools. In truth Sir Joshua does in these passages use language too strong for his meaning, and his meaning is itself based on a misconception of the "great purposes of painting." But yet, in coupling the Venetians and the Dutch, this exploded eighteenth century criticism, with its lip-canons of high art, was right after a fashion. Venice and Amsterdam had this in common, that the men of both painted what they loved and felt, not what they believed ought to be painted, and were artists by instinct and not by authority. At a time when authority had invaded and convention palsied the other schools of Italy, this sincerity kept the school of Venice strong; and this was the strength of the Dutch school from the beginning. The Venetians loved and felt things more splendid and exalted than the Dutch, by as much as the Adriatic is brighter than the Zuider Zee; the light that glows on Titian's gulfs and mountains is fairer and more solemn than the light that sleeps in the backyards of De Hooghe; but it is not more real; Titian was not more faithful to his southern imagination than De Hooghe and his fellows to their northern eyesight.

SIDNEY COLVIN.

ART SALES.

ON February 4 Messrs. Sotheby, Wilkinson and Hodge sold a collection of autographs, the most important of which was an autograph letter of Rubens from the Donnadieu collection, which sold for 13 gs.; Bloomfield, the original manuscript of the *Farmer's Boy*, 12l. 17s. 6d.; Kitty Clive, the Actress, 8l. 15s.; Oliver Goldsmith, 17 gs.; Mary Stuart, letter signed to Lord Grey, 13l.; Sir Walter Raleigh, 14 gs.; Richard III., sign manual as king to a warrant, 11l.; Richard Baxter, 10l.; R. Burns, 7l. 2s. 6d.; Dr. Isaac Watts, 6l. 10s.; Sir Christopher Wren, 5l. 15s.

ON February 5 Messrs. Christie, Manson and Woods sold pictures and water-colours of various owners. Pastels by H. Merle, *Evangeline*, 43 gs.; *Salvator Mundi*, 41 gs.; *Mater Dolorosa*, 37 gs.; *The Four Seasons*, 180 gs.; B. W. Leader, *Moorland*, 97 gs.; Huguet, *Arab Review*, 79 gs.; J. Webb, *Coast Scene*, 56 gs.; *The Companion*, 58 gs.; *A Sea Piece*, 53 gs.; C. Weber, *Shipwreck*, 60 gs.; James Webb, *Pier of Tenby*, 75 gs.; *Castle Hill, Tenby*, 91 gs.; L. Perrault, *The Sisters*, 80 gs.; *First Lesson*, 74 gs.; *Buy my Violets*, 62 gs.; *The Baby Brother*, 250 gs.; *Forgiveness*, 230 gs.; *Bo-peep*, 235 gs.; T. S. Cooper, *A Sunny Landscape*, 235 gs.; E. Hayes, *Dublin Bay*, 165 gs.; W. Shayer, *Keeper on a Shooting Pony*, 112 gs.; F. R. Lee, *River Scene*, 62 gs.; W. Underhill, *Mendicants*, 58 gs.; H. Bright, *Iffley Lock*, 145 gs.; Niemann, *Killiecrankie*, 40 gs.; Herring, *Race Horses*, 82 gs.; *The Hunting Stud*, 90 gs.; *Cart Horses Baiting*, 134 gs.; W. Gale, *Eastern Spring Time*, 71 gs.; W. C. T. Dobson, *Stragglers*, 85 gs.; F. Lee, *Devonshire Scenery*, 150 gs.; W. Müller, *Gillingham*, 300 gs.; J. Webb, *Dover*, 100 gs.; T. S. Cooper, *Landscape and Cattle*, 465 gs.; R. Ansdell, *Deer-Stalking*, 230 gs.; W. Hunt, *Interior of a Cottage*, 110 gs.; D. Macilise, *Spirit of Chivalry*, 94 gs.; J. D. Harding, *Bay of Salerno*, 155 gs.; Phillip and Creswick, *Landscape with Cattle*, 90 gs.; J. Pettie, *Rejected Addresses*, 135 gs.; J. Millais, *The Brumette*, 53 gs.; David Cox, *Driving the Geese*, 130 gs.; P. F. Poole, *Crossing the Stream*, 72 gs.; James Holland, *Hampton Court*, 130 gs.; W. B. Fyffe, *When Charles I. was King*, 170 gs.; J. Hayllar, *The Queen—God bless her*, 100 gs.; G. C. Barnes, *The Scarlet Letter*, 140 gs.; P. Frith, finished study for the Salon d'Or with the plate and copyright was sold privately to Messrs. Graves.

At the Sale Drouot on the 28th ult., were sold an Urbino plate with metallic lustre, dated 1540, 1,865 fr.; the *Nurse*, statuette of faience, by Bernard Palissy, 521 fr.; large timepiece of Capo di Monte, surmounted by a group representing Time

and Love, 476 fr.; Dresden statuette, Shepherd and Dog, 755 fr.; base of a bronze candelabrum by Andrea Briosco, fifteenth century, from the sacristy of St. Anthony of Padua, 700 fr.; drawing-room suite, carved and gilt, style Louis XVI., covered with Beauvais tapestry, subjects from La Fontaine's fables, 3,984 fr.; two large tapestries, subjects from the New Testament, seventeenth century, 1,300 fr.; large Gobelin tapestry, period Louis XIV., representing the Triumph of Commerce and Industry, 3,500 fr.; Flemish tapestry, subject, a Roman Triumph, 2,650 fr.; Renaissance tapestry, with figures, 1,020 fr.; altar frontal, old Genoa velvet, with a fine slashed fringe (lambrequinée), 515 fr.

NOTES AND NEWS.

MR. P. McCARTHY has recently completed a group of the parting of Paul and Virginia, and is engaged on one of Hamlet and Ophelia. The first reminds us a little of the motive of the Huguenot; in both we have a youth rejecting the profilers of a maiden, only in Mr. Millais' picture what is proffered is a baseness, in Mr. McCarthy's group it is only an impossibility. Consequently Paul is more troubled as well as younger than the Huguenot; he is moved by Virginia's promises of fidelity, though he cannot trust, and Virginia has not a guilty conscience; she forgets herself in the effort to console her companion, and believes his promises enough to be at peace. The second group is an illustration of the scene described by Ophelia—

"He took me by the wrist, and held me hard;
Then went he to the length of all his arm,
And, with the other hand thus o'er his brow,
He falls to such perusal of my face,
As he would draw it."

There is something in the prominence of Hamlet's eyebrows and the arch of his nose which reminds us of Mr. Irving, though Mr. McCarthy has not fallen into the snare of portraiture. One asks whether perhaps there is not too much, at least too visible, passion in Hamlet's face, as if he were not trying to read her face but chiding what he read. Ophelia's face is less advanced; but the motive chosen, the frank half-angry surprise of a maiden whose dignity has been ruffled by the man she loves is as promising and perhaps more unexceptionable. The attitudes in both groups are free and graceful, and quite sufficiently dramatic.

THE desire for art-centralisation which is believed to be very strong just now in the larger German cities has given occasion to great alarm in Augsburg, where a rumour has been current that the Bavarian authorities propose to enrich the Pinakothek at Munich at the expense of the Augsburg Gallery. It is therefore gratifying to learn from a semi-official announcement in the Augsburg *Allgemeine Zeitung*, dated from Munich, that there is no intention at head-quarters to rob Augsburg or any other affiliated gallery with the view of enriching the Bavarian capital.

THE fine collection of armour transferred from the Musée d'Artillerie to the Hôtel des Invalides, is now in course of re-arrangement, and ten or twelve equestrian figures are being prepared illustrative of the armour of different periods, from the first mail armour of iron rings sewn upon leather of the eleventh century, through its different varieties of the thirteenth, when it passed for a century into mixed plate, and then expanded into the magnificent suits of complete plate armour, damascened, embossed, gilt, and engraved, which continued till the seventeenth century, when its glory gradually departed, and at the end was completely abandoned.

Art for February 6 begins a promising series of articles by Baron Visconti on the Torlonia Museum, with a description of an archaic-looking Vesta, which Baron Visconti thinks is a direct copy of the statue by Glaucus of the Argive school at Olympia; we may hope that this conjecture

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will be tested by the German excavations. In the plate of the Annunciation, after Memling, the warm glow of the golden border is happily reproduced; as in the original, the border is more completely satisfactory than the figures; an eye trained to see and realise, in every detail, what is less than beautiful fails to imagine perfect grace, even when illuminated by genuine spiritual fervour.

THE Italian School has just lost two of its artists—Luigi Zuccoli, a *genre* painter who had acquired considerable popularity, not only in England, but also in France and Belgium; and Enrico Pollastrini, a painter of less note.

M. GUSTAVE DREYFUS has, says the *Chronique*, a series of medals, plaques and matrices of seals illustrative of Italian art at the end of the fifteenth century. These objects are now being exhibited in the Salle des Bronzes. The French Commission charged with examining the works sent in for the great exhibition at Philadelphia has chosen 670 pictures out of a total of 2,000, 100 pieces of sculpture, 61 engravings and designs, and in the section of architecture five great plans for the construction of buildings and the restoration of ancient monuments.

THE German papers have published the second official report of the excavations at Olympia during the three weeks ending January 29. From this document it appears that in addition to numerous more or less perfect separate figures and groups, the precise determination of which awaits further and more careful investigation, several square bronze plates of different thicknesses have been found, which are stamped with the name and symbols of Zeus, and are believed to have served as weights (of 15, 30, and 60 Attic drachms). Near the western limits of the excavations various graves have been reached, from which bronze weapons, vessels, and little bells have been extracted, together with numerous Roman and Greek coins, and fragments of clay potsherds, covered with black varnish.

THE success of the Germans at Olympia is nothing compared with what we are promised by an enterprising Frenchman, M. Blin, who finds himself the fortunate owner of some 7,500 acres of land, under which lies intact the ancient city of Cetobriga in Portugal. He had acquired this land with an eye to a rather peculiar line of business speculation, which is now announced in the following terms:—"I divide my affair," he says, "into one thousand shares of 500 fr., but I ask only 50 fr. on each. The shares being taken, I shall assemble the subscribers to appoint three commissioners entirely of their own choice, one of whom must be an engineer. We then start together for Portugal. With the money paid up we open the ground, and if the delegates are convinced that Cetobriga exists, with its historical treasures, its marbles, objects of all kinds such as might be possessed by 80,000 inhabitants, they will say so to the shareholders on their return, and we will only ask of them their money when we are sure of success." The sea, we are told, had suddenly swallowed up Cetobriga in the fifth century A.D., and this explains why it is sure to be found "intact." But that angry element has, it seems, again retired to its old bounds, and now offers to restore to humanity the priceless treasures which it had once remorselessly impounded. It is a beautiful dream at present, with nothing to cloud the vision except this small matter of shares.

M. GAIDOUZ has discovered in the small museum of Donon, in the Vosges, a Roman milestone, on the much worn surface of which is an inscription, read by M. Mowat as follows:—"D[eo] Mer[curio] L[ucius] Vatinus[us] Fel[ix] miliaria a vico Saravo LXII. c[vravit] [poni?] v[otum] s[olvens] l[ibenter] m[erito]." This inscription is said to have been hitherto inedited, though apparently it had

been a long time in the museum among other Roman antiquities found in the neighbourhood.

We regret to see the announcement of the death, at Rome, on the 1st of the month, of the German painter Herr von Gegenbaur, who was regarded as one of the first historical painters of Germany. He was born near Stuttgart, where several of his best works are to be seen, as for instance the admirable frescoes in the royal palace, in which he has illustrated some of the leading events in the history of Würtemberg.

THE private collection of the King of the Belgians has just been enriched by a very important sketch by Rubens, representing *Christ triumphing over Sin and Death*. It was the last of the famous series executed by Rubens, to serve as designs for the tapestries of the Count Olivares. The Museum of Madrid possesses all with the exception of this last sketch, which was carried off during the Spanish war. Besides this new acquisition, his Majesty has already in his collection a celebrated sketch by Rubens; the first design for the magnificent picture of the Antwerp Museum is *Saint Theresa petitioning Christ for the Saints in Purgatory*.

In the *Portfolio* for this month the editor, Mr. P. G. Hamerton, begins a Life of Turner. He considers that—

"The date of Turner's birth, as well as the locality of it, was highly favourable to the career he had before him. The whole art of landscape painting had been prepared for the arrival of the great genius, who, after mastering all that had been done already, should extend its boundaries in the realm of nature."

"It was a great thing for him" he continues—"That the place of his birth should be a city, a large, ugly, English city, where works of art might be seen occasionally, where the sense of beauty could never be satisfied by the aspect of the streets and people." This is different from the usual idea of the education of a landscape painter. Mr. Comyns Carr continues his interesting history of the Abbey Church of St. Albans, and his account is illustrated by a beautiful etching. The etching by L. Gaucherel which forms the frontispiece, from Vandervelde's picture in the National Gallery, is coarse and dashing in the extreme, with extraordinary effects of light and inky blackness. We cannot think that it resembles the picture.

OF the three principal publications to which the Michelangelo festival of last September gave rise in Italy—the *Letters* edited by Signor Gaetano Milanesi, the *Life* based upon these by Signor Aurelio Gotti, and the *Bibliography* compiled by Signor Luigi Passerini—we shall shortly review the first two in full, and endeavour to define what they contribute to our knowledge of the life and character of the great master. Meanwhile it is only necessary to say concerning the third (*La Bibliografia di Michelangelo Buonarroti, e gli incisori delle sue opere, da Luigi Passerini*, Firenze, 1875) that it is a praiseworthy attempt conducted, at least as to one of the two parts into which it falls, with but indifferent success. Of a large octavo volume of 329 pp., the first part only is devoted to a bibliography proper, or index of literary publications concerning or illustrating Michelangelo. In the preparation of this, Signor Passerini has evidently taken very great pains. We notice a few omissions, especially among non-Italian publications; but this could hardly have been otherwise considering the difficulty of discovering, and the still greater difficulty of procuring, copies of all the pamphlets, reviews, and occasional publications belonging to the subject. The brief remarks which the compiler appends to the titles of the more important publications are intelligent and useful. The great fault of the section is its arrangement in simple alphabetical order instead of according to classes or groups. The student knows well enough what work of Michelangelo, or what event in his history, he wishes to learn more about, and desires, in referring to a book

like this, to learn who are the best authorities on the particular work or particular event in point—say the fresco of the *Last Judgment*, or the Dome of St. Peter; and that is precisely what he cannot learn from a bibliography like this, except by the process of going right through it pencil in hand, and noting the scattered entries to his purpose. The same fault extends to the second part of the book, in which the author attempts to give a catalogue of the engraved works of Michelangelo. Ever since it has become a characteristic of modern connoisseurship to make exhaustive collections of the engraved work of a particular artist, such collections have served as the basis of scientific catalogues; and thus there are many masters—Raphael, for example, Rubens, Rembrandt, Holbein, Dürer, Hollar—on whom we possess satisfactory monographs. But for Michelangelo, though from Vasari to Grinum he has had abundance of biographers, no real monograph of the engravings after him—no *œuvre de Michelange*—had hitherto existed. For Heincken's first attempt, just a century old, is almost forgotten, and a more complete MS. by the same hand remains unpublished in the print-room at Dresden, together with the very rich but somewhat uncritical collection of Michelangelo engravings which formed his materials. Since Heincken, Bartsch, Ottley, Dumessil, Passavant, and Nagler have all made contributions to the study, but Signor Passerini is the first who has attempted anything complete. He says in the preface that he has had to describe some of the items not from personal inspection, but from the information of others. But a more careful use even of the familiar authorities we have cited would have kept him from several errors into which he has fallen. Thus (over and above the inconvenience of the merely alphabetical arrangement) we find some names of printsellers given as names of engravers—some names inserted that have no existence at all—some prints, which are identical, differently described in different places—in short, errors too serious to allow this to be regarded as the catalogue so long desired by students and collectors.

AN equestrian statue to King Charles-Jean XIV. (Bernadotte), executed by the Norwegian sculptor, Herr Bergslien, was inaugurated with great enthusiasm a month or two since at Christiania in presence of King Oscar, who pronounced a discourse on the occasion. The motto of Bernadotte, "The love of the people is my reward," is inscribed on one side of the pedestal, and "Erected by the people of Norway" on the other.

MR. DANIEL MACNEE, the well-known portrait painter, has been elected President of the Royal Scottish Academy.

THE STAGE.

"ANNE BOLEYN."

MR. TOM TAYLOR has given us no more characteristic work than *Anne Boleyn*. It is the "abstract and brief chronicle" of all that has gone before it, and as Mr. Tom Taylor is the accepted dramatist of a large public, who goes to see the new historical play will see what kind of strength is liked by that large public, and what manner of weakness it endures, or even ignores. A certain weakness there is indeed in *Anne Boleyn*, characteristic by no means of its author, and most abhorred by the large public for which he shrewdly caters: that is, the weakness of seeming inaction. But that can easily be removed—will probably have been removed by now—for in a play which on the first night lasted four hours and a half there must necessarily be room to remove many words, whole scenes rather, leaving the piece a closer and more substantial fabric. And moreover, this weakness of apparent inaction is due not at all to poverty of incident but to over-labourious detail. Mr. Taylor, in just that spirit of

thoroughness which, used in other ways, has done so much for his acceptance by the typical English audience, has here injuriously endeavoured to exhibit all the phases of his heroine's life and character; but he has lacked art to make this varied exhibition incidental and spontaneous, and what might have been a merit in an historical novel has become a blemish in an historical play. In all hands, it is the tendency of an historical play to pass into a merely picturesque chronicle. The figures, dress, look, and talk—record history, rather than make it. Mr. Tom Taylor's figures, at more points than one in his new drama, want to be whipped soundly into action. Here his Queen talks liberal theology with all the effusion of the *Spectator*, and here she is so prodigious a time in dying that if Charles the Second had known of her example his own apology would have been clearly unneeded.

But in the main the strength and the weakness are distinctly characteristic. Mr. Taylor has lived with his subject, but has made himself more familiar with the facts about it than with the imaginations to which it might give rise. The public appreciates this. It appreciates next to rapidity of action, which the piece has not got, and clearness of exposition, which the piece distinctly has, nothing so much as the entire grasp of the outward facts in historical chronicle—this and that familiar trait duly presented, nothing forgotten or omitted that has impressed the popular mind; the picturesque and coloured life properly set forth: Henry arriving hot and fouled from the chase, Cranmer stretching out his right hand with priestly if English gesture, Wyatt singing his love-song in the pleasurehouse at Hever, page hunting 'tire-maid for kisses at the Court,' mention remembered of Sir William Butts, the Court physician, whose grave features the town saw, a year or two since, on the panel of Holbein. And then there is the Queen's secret enemy, Lady Rochford, whose treachery is attested to have been confessed on the scaffold, and there is Chapuis, the Spanish Envoy, whose part in the intrigue Mr. Hepworth Dixon has lighted up, and whose southern craftiness is made by Mr. Arthur Cecil not too obvious for a public which likes to understand but which does not like very delicately to discern.

The strength is partly in these things—in the persistency, that is, and workmanlike quality which have made possible the play of all these things, each in its proper place. The strength is also in complete and practised knowledge of stage effect, passing, however, now and again, into the use of what seem to us quite unworthy bids for popular approval of the heroine, as where the third act ends not merely with the Queen's protection of Constantine, the gospeller—an incident perhaps natural enough—but with the superfluous address of the Queen on the subject of the preciousness of the Bible. The value of the Bible is not to be discussed in a theatre. And Miss Neilson makes this appeal yet more distasteful and inappropriate by delivering it to the audience rather than to the assembled persons of the drama. It thus loses whatever it might else have had of dramatic significance, and brings the curtain down upon a passage which, so delivered, is dangerously near to claptrap. That knowledge of stage effect which, properly used, is Mr. Taylor's strength is apt sometimes to become over-consciousness, and Mr. Taylor is over-sedulous about it, and then, as here, it is displayed as weakness.

The literary style is Mr. Taylor's best, and is for the most part of the robust kind which our audiences can value. In dealing with somewhat delicate themes the writer has caught a little of the Elizabethan vigour. A spade is honestly a spade with him, and it is specially well that he has shown no timidity of words in trying to present to us the sentiment and unabashed passion of a virile generation. And moreover the privilege of a healthy freedom of words may well be claimed for a writer the main sentiment of whose

work is undeniably beyond reproach. Mr. Taylor, at all events, whatever there may be of familiar and commonplace in many of his conceptions, is not the playwright to be charged with reproducing in veiled words the sort of sentiment which the Restoration dramatists unblushingly avowed.

The characters are of various merit, but it is difficult to try to discriminate with any precision their value, when they are for the most part reproductions of accepted ideas. Henry is the traditional Henry, the Court the traditional Court. The best work is, we think, bestowed on Anne Boleyn and Jane Seymour. These are contrasted with marked adroitness. It is the intention of the author to represent Anne not only as lovely but loveable: not only loveable but respected. To this end, he shows her in many lights, worthily bearing the test of all—courted, yet repelling very firmly an advance that is an insult, maligned yet not without charity, tender to the weakness of page and 'tiring maid, companionate of Katherine, as in her own fall Jane Seymour was intolerant of Anne. Jane Seymour is a compound of a sly cunning, conventionality and malice: the rôle is well written and full of pregnant phrases. There is much morality of the accepted sort in her demure rejection of Henry's suit, and it is instructive to notice that when he attempts to kiss her, the "You unset my hood" expresses the sum of her objections. A world of conventionality finds due expression in "You unset my hood." The two characters are well pourtrayed by the two actresses, Miss Neilson and Miss Carlisle. Miss Neilson does indeed comparatively fail in the one exhibition of high passion which is required of her; but otherwise she is satisfactory; being very happily fertile in illustration—her rendering of the untroubled life of Anne in the early scenes is specially good in that spontaneous gladness we noted in her Rosalind, and her realisation of the final yielding of the girl to the King's love is likewise in her best manner. That is a charming episode, and quite charmingly rendered—the scene in which Henry, suspecting his wife's faith, is reassured by the exhibition of her girlish glee. The wiliness of Jane Seymour—her meek hypocrisy—finds excellent embodiment in the placid art of Miss Carlisle. This is Miss Carlisle's strength. Her weakness is in her apparent inability to show the great feeling of really dramatic moments. Her scene with the King when Anne is watching Jane wants all that a vivid imagination could give it. The character is nevertheless on the whole very well displayed to the audience, and it is something to the credit of the actress that it remains profoundly disagreeable. Mr. Harcourt, an actor who brings his own judgment to bear on each performance, and in each performance is sure to please as well as to disappoint, has nothing of the jollity and swing of the traditional Henry, and is deficient also in the quite other qualities needed for the exhibition of Henry's genuine jealousy. His representation is none the less studded with bits of nature and the life which one is glad to recognise. Mr. Howe is in his place as the bluff Earl of Surrey, Miss Walton happily demure and suppressed as Margaret Shelton, while in the long remaining list which includes the names of Miss Lucy Buckstone, Mr. Kyre, Mr. Matthison, Mr. F. Robertson, and Mr. H. B. Conway, no one is noticeably bad, and no one noticeably good. When many of the "words, words, words," are removed from *Anne Boleyn*, the literary merits of its essential parts will have the better chance of general recognition.

FREDERICK WEDMORE.

Macbeth was given on Friday in last week at Drury Lane, for the benefit of the American Centennial Fund. There was a large attendance, and in Mr. Hermann Vezin as Macbeth the audience had an actor whose rendering of the character is about as sound and intelligent as his

rendering of some other characters is luminous and satisfying. In Miss Geneviève Ward, as Lady Macbeth, there was an actress of some physical power and of a certain stagey intensity. Mr. Osmond Tearle was a good Malcolm, from whom some other Malcolms might advantageously learn. Miss Victoria Vokes indulged the audience by appearing as Hecate: among the singing witches were the Miss Vokeses, Miss Minnie Walton, and Miss Hudspeth, and Messrs. Fernandez, McIntyre, and Edgar brought their services in aid of the performances.

MR. AND MRS. BANDMANN are in London, and were to play *Othello* on Thursday morning at the Gaiety.

The Merchant of Venice—shorn of its notorious superfluities—is now performed to the pantomime goer of the day at Covent Garden, as a suitable *lever de rideau*, to prepare him for the appreciation of the more serious and substantial charms of Miss Amalia and Miss Nelly Power.

At the Park Theatre, Regent's Park, there is an entire change of performance; pantomime having given way to domestic drama, interpreted by Mr. Grattan and a heroine of burlesque. The audience is well satisfied.

Cracked Heads, the burlesque on *Broken Hearts*, is performed every evening for the present, at the Strand, by Mr. Terry, Mr. Cox, Miss Venne and Miss Claude.

FOR Mlle. Fargueil a renewal of *Miss Multon* has been arranged at the Ambigu—many changes having been made in the piece since it was originally presented at the Vaudeville, we believe, with the same actress in the principal character.

M. HOSTEIN has accepted a drama in verse from M. Marc-Bayeu. It is entitled *Les Croisés*, and contains, it is said, nearly three thousand lines. Madame Marie Laurent has been engaged for the principal character; but there is no one found for Peter the Hermit; and the piece will not be played before October.

THE *Chevaliers de la Patrie*, by M. Albert Delpit, will offer, in its subject, material of interest. The scene is laid in the United States, at the time of the struggle between the North and South. The Théâtre Historique is the playhouse at which, in a day or two, this piece will be produced.

EMILE AUGIER has broken silence. His last effort—the dramatic version of M. Jules Sandeau's story, known at the Français as *Jean de Thommeray*—not having been as successful as his previous plays, he had half intended, it was said, to abstain from further writing for the theatre; the royalties on his pieces which are constantly performed ensuring him, after the fashion of the great French dramatists, a considerable income, and the pieces themselves, taking as they do a lasting place in French literature, securing him continued fame. But *Jean de Thommeray* itself might have been more successful, had it been produced at the theatre for which it was originally intended—the Porte St. Martin—where, though it could hardly have received such an interpretation as it got at the Français, it would have been in its proper *milieu*. In his new piece, true to the practice dear to himself and to Dumas, of discussing in various lights a prominent social theme, M. Augier has selected the subject of divorce, and has given, one may say, the *contre-coup* to Balzac, who, as some of our readers may remember, wrote a novel in defence of that "bulwark of the Church and of society"—"indissoluble marriage." *Madame Cavarlet* is the name of the new play at the Vaudeville; the heroine is a woman who, having suffered much wrong at the hands of her husband, leaves him for a lover, who—had divorce been possible—would himself have been her husband. For very many years, when the action of the piece takes place, she has been living with him at Lausanne, and with them her

husband's children, who consider him their father; and the complications of the piece arise out of certain love affairs of the young which make it necessary that they should be informed of their true parentage; and these complications afford opportunity for argument strong and varied, in favour of the institution of divorce in France. The law and the requirements of modern society—such as he perceives it—are alone considered by M. Emile Augier; the Church being a power and an institution to which he has little to say. The acting of the piece is of the most finished and impressive kind, worthy of the best days of the Vaudville, and though *Madame Cavarlet* would necessarily have little interest for Englishmen, it is a play which all Paris will hasten to see.

Rossi has appeared in Cossa's *Nero*, which terminates with a death scene in which the tragedian presents "the death of a coward" with a realism hardly second, it is asserted, to that of Salvini in *Othello* and of Irving in *The Bells*.

MUSIC.

CRYSTAL PALACE—HANDEL'S "CHANDOS TE DEUM."

THE very small proportion of Handel's works which are ever to be heard at the present time in our concert-rooms is a matter for regret rather than for surprise. Of his nineteen oratorios, only the *Messiah* and *Israel* are produced with any degree of frequency, though occasionally an opportunity is afforded of hearing *Samson*, *Judas Maccaebaeus*, *Solomon*, or *Deborah*. Of his five settings of the *Te Deum*, it is probable that until last Saturday no one now living had ever heard any except the well-known "Dettingen"; while it is hardly too much to say that of some twenty anthems which he wrote with orchestral accompaniments, the chance of hearing even one does not, on an average, present itself once in ten years. It might reasonably be supposed by those who do not know the music, that these unperformed works were inferior in interest and value to those which keep possession of the concert-room; but this is by no means the case. Many of those which are so much neglected are at least as fine as those which from time to time come to a hearing. For example, *Athalia*, *Saul*, and *Joshua* are in musical value fully equal to either *Deborah* or *Solomon*; but concert managers are, not unnaturally, a conservative race; and they prefer to rely on works which have already secured some amount of public favour rather than to bring forward others which, whatever may be their intrinsic merits, involve considerable expense in their preparation, and are very uncertain as an attraction to average concert-goers. For one person who would pay to hear *Athalia* or *Alexander Balus*, there are at least fifty who would cheerfully give half a guinea for a ticket for the *Messiah*.

In spite, however, of this indifference to novelties on the part of the British public, it must be admitted that of late years some praiseworthy steps in the direction of Handel revivals have been taken by our entrepreneurs. At the concerts of Mr. Barnby's choir, first at St. James's Hall, and subsequently at the Albert Hall, the discontinuance of which is a real loss to art, *Jephtha*, *Belsazar* and *Theodora* were brought forward. All of these are works of Handel's ripest period; they rank among the finest specimens of the oratorio style; and our only regret is that they are not oftener heard. More recently, Mr. Weist Hill at the Alexandra Palace has done excellent service by the production of *Esther*, which we understand he is about to follow up by the revival of a still less known work, *Susanna*, in which we heartily wish him success. And now Mr. Manns at the Crystal Palace has brought forward one of the old master's greatest works in the "Chandos Te Deum" produced last Saturday—in all proba-

bility for the first time since it was heard at the Duke of Chandos's private chapel, more than a century and a half ago.

It may often be remarked in the history of music that a special success in one particular form of composition seems on the whole to act injuriously rather than otherwise on the composer's reputation, by causing other works at least as great, if not greater, to be overlooked. Thus it was with Haydn as an oratorio writer. His *Creation* met with such an amount of public favour as to throw his *Seasons*, which, judged from a musical point of view is certainly the greater work of the two, entirely into the shade. Mozart's "Twelfth Mass" (which, curiously enough, is not considered by the best authorities to be Mozart's at all) is a universal favourite, while the genuine masses, many of them far finer, are altogether neglected. Again, of fifty persons who know the *Freischütz*, it would probably be difficult to find one who is familiar with *Euryanthe*, which, considered simply as music, is Weber's greatest achievement in the lyric drama. So it is with Handel's "Te Deums." The brilliance of the well-known "Dettingen" setting of the hymn has so far obscured the, in many respects, finer composition performed on Saturday that we venture to doubt whether of the whole audience assembled in the Crystal Palace concert-room there were twenty who had any previous knowledge of the music.

Yet the "Te Deum" written for the Duke of Chandos is one of its composer's most thoroughly individual, nay more, one of his most representative works, and possesses more than one claim to special notice. In the first place it is one of the earliest works (with the single exception of the Utrecht "Te Deum" and "Jubilate") in which he showed that mastery over grand choral combinations in which he has never since been equalled. Up to the time of his engagement as director of music in the chapel of the Duke of Chandos he had had but little opportunity of writing for a chorus. His earlier operas seldom contain more than one short chorus, and sometimes none at all; and the choral movements in his two early settings of the "Passion" music are of comparatively little importance. But, on finding himself with a choir at his disposal, instinct, or genius, seems at once to have shown him the true path; and the choruses of the present work and of the Chandos Anthems may compare not unfavourably with the best specimens to be met with in his oratorios.

It has often been remarked that there is no music in existence which will so well bear any increase of power as Handel's. The present work is an example of this. It is difficult to suppose that it was written for more than (at the outside) four or five voices or instruments to a part; indeed, from the unusually small orchestra employed the presumption is the other way. Yet the music gained immensely when given by some three hundred performers; and it would doubtless have gained still more had the number been three thousand instead of three hundred. The effect of this work given by the Handel Festival Choir in the central transept of the Crystal Palace would be simply overpowering. The reason why Handel's music does not, like Mendelssohn's, suffer from any great increase in the number of executants is simply that its prevailing characteristic is *breadth*. We find here few delicately finished details, requiring the finest shading from the performers; on the contrary, he lays on all his colours with a thick brush. It is nearly all *forte* or *piano*; very seldom do we find even a *crescendo* or *diminuendo*. He deals chiefly with the commonest diatonic chords, and writes down a few simple harmonies that the veriest tyro in composition can analyse; but they strike like a thunderbolt. Well might Beethoven say, "Handel is the master of masters. Go to him and learn how with such simple means to produce such great effects."

A detailed analysis of the thirteen movements of which this great "Te Deum" consists would far exceed the limits of this article; but a few remarks may be made on some of the salient points of the work. The opening chorus is thoroughly pleasing rather than particularly grand; but in No. 2, "All the earth doth worship thee," the old giant comes out more than once in his full strength. The massive passage, thrice repeated in different keys, on the words "the Father everlasting" is in the grandest possible vein—unmistakeably Handelian—and the same may be said of the splendid harmonies on "the Heavens and all the powers therein." The conclusion of the chorus, at the verse "Heaven and earth are full of the majesty of Thy glory," is an example of the effect which may be obtained from a simple sequence of four crotchets if one only knows how to employ them. The next number, though by no means deficient in interest, is in Handel's everyday manner till we reach the close, where he breaks out again in the grandest possible way at "the Father of an infinite majesty," with a subject borrowed from his Utrecht "Te Deum." The succeeding fugue, "Thou art the King of Glory, O Christ," is one of the happiest examples of the combination of contrapuntal skill with melodic grace that is to be found in musical literature.

In the following number, "When Thou tookest upon Thee to deliver man," is to be found the only song throughout the work, though in other parts of the music detached solos are interspersed with the choruses. This prevalence of choral music is characteristic of all Handel's settings of the "Te Deum"; and while on the one hand it somewhat militates against the success of these works from the want of contrast thencefrom resulting, on the other hand it is indisputable that the old master is greatest in his choral effects, and that those compositions in which we find the largest proportion of choruses (e.g. *Israel in Egypt*) are precisely those in which he is heard at his best. The song now under notice, written for a soprano voice, is one of the most perfect specimens of its composer's style, exquisite in the simplicity of the melody, and of a calm and flowing character which furnishes a pleasing relief to the chain of vigorous choruses which has preceded. The two next numbers (borrowed with some modification and extension from the Utrecht "Te Deum") offer no points worthy of notice; but in No. 8, the chorus "Thou sittest at the right hand of God," we find another masterly specimen of the free contrapuntal style. This is, with the exception of the final chorus, the longest number in the work, and is a grand example of great effect produced by the simplest possible subject—the chief theme being nothing but the major scale of G rising an octave. After a short and solemn chorus, "We believe that Thou shalt come to be our judge," we reach another thoroughly Handelian movement in "Day by day," a chorus consisting entirely of the very simplest common chords, in which, as Handel used to say, "Now A trumps, and now D." Here, just as in the well-known "Hailstone" chorus in *Israel in Egypt*, the judicious choice of the progression of the harmonies produces an effect of grandeur unsurpassed by any of the more elaborate effects of modern composers. A short but strictly worked fugue, "And we worship Thy name," succeeds. A very charming tenor solo, "Vouchsafe, O Lord," the subject of which is to be met with in more than one other of Handel's works, and which leads to the entry of the chorus at the verse "O Lord, have mercy upon us," connects what has preceded with the finale, the grand fugue "O Lord, in Thee have I trusted." This is emphatically one of Handel's greatest choruses, a remarkable point being the forcible declamation of the word "never, never" near the close.

Throughout the whole of the "Chandos Te Deum" (as also of the "Dettingen") the choruses are written for five vocal parts; but in the accompaniment there is an important difference between the two works; for whereas in the later

setting Handel employs a (for him) very full orchestra, the score of the work played on Saturday contained originally only two violins, basses, one oboe, and organ. Some additions were therefore imperatively called for to fit the work for performance at the Crystal Palace; as these additions were made by the writer of the present article, it would of course be unbecoming to enlarge upon them here. Even in places where hardly anything had been added to Handel's score, however, the effect of full and rich harmony obtained by the judicious disposition of only a few notes was often very striking. This was more especially the case with the chorus "Thou sittest at the right hand of God," but it was noticeable also in other parts of the work.

The performance of the "Te Deum" under Mr. Manns was, on the whole, a very satisfactory one. Although more at home with the modern than with the older school of music, his *tempo* were in general very judicious, though in one or two numbers a slightly slower movement would have been, in our opinion, advantageous. There was not, however, a tendency to that undue speed which, under some conductors, robs Handel's music of all its breadth and nearly all its dignity. The solo parts, which, excepting the soprano song "When Thou tookest upon Thee," and the tenor solo "Vouchsafe, O Lord," are only of secondary importance, were excellently sung by Mdme. Blanche Cole, Mdme. Patey, Mr. Henry Guy, and Mr. Patey. The choruses were good, but cannot be called first-rate. They were given correctly; but not only was the tone weak, but there was a want of spirit and "go" about it, strongly contrasting with the splendid playing of the orchestra, whose performance of the instrumental portion of the work left nothing to desire. The important organ part was excellently played by Mr. Edward Deane, one of the most sterling musicians in the Crystal Palace orchestra.

Our notice of the "Te Deum" has extended to such a length that we must confine ourselves to a mere record of the rest of the concert. It began with a somewhat dry "Introduction and Fugue" from Lachner's Suite in C, No. 6, the other instrumental works being the "Pastoral" Symphony, and Prof. Oakeley's "Edinburgh March," materially improved since it was noticed in these columns on the occasion of its first performance at the Liverpool Festival in 1874, by the revision of the then far too obtrusive drum parts. The other vocal numbers were songs by Mdme. Blanche Cole and Mdme. Patey.

EBENEZER PROUT.

DEVIATING from its usual custom, the Sacred Harmonic Society gave yesterday week a miscellaneous selection from the works of Handel and Mendelssohn. Of the music of the latter composer two specimens were brought forward,—the "Reformation" symphony, and the *Lauda Sion*; the pieces by Handel had, with a few exceptions, been heard at the Handel Festivals at the Crystal Palace. The performance began with the "Occasional" overture, which was followed by selections from *Saul*, *Jephtha*, and *Joshua*. The second part of the programme was chiefly filled by the two works of Mendelssohn already mentioned, and the Coronation Anthem "Zadok the Priest" was the finale. Sir Michael Costa being prevented by indisposition from conducting, his place was well filled by M. Sington. While such selections are welcome, it would be more pleasing to be able to record the revival of such works as *Saul* and *Joshua* in their entirety. Neither has been heard for many years; and as both contain some of their composer's finest music, the committee of the Sacred Harmonic Society could not do better than take them in hand.

SCHUBERT'S Sonata in C minor, produced by Mlle. Krebs at the last Monday Popular Concert, which was written within two months of the composer's death, ranks as one of his most characteristic works. Though not free from that diffuseness

which more or less mars the effect of many of his more elaborate instrumental compositions, it is full of that romantic charm observable in the ripest works of his later period. The second subject of the first allegro, and the whole of the slow movement, though not without traces of Beethoven's influence, could have come from no other pen than Schubert's. The scherzo and finale, while extremely interesting, are not equal in musical value to the first two movements. A second novelty at this concert was a sonata by Handel for piano and violoncello, arranged by Herr Grützmacher. Handel's solo instrumental compositions are at the present day of little more than historical interest; that the present work received full justice from Mdlle. Krebs and Signor Piatti need hardly be said. The remaining pieces of the programme were Schumann's beautiful and highly original quartett in A minor, Op. 41, No. 1, played to perfection by Mdme. Norman-Néruda and Messrs. Ries, Zerbini, and Piatti, and Beethoven's sonata in F, Op. 24, for piano and violin (Mdlle. Krebs and Mdme. Norman-Néruda), one of the best known and most pleasing, though not one of the grandest of its composer's works. For next Monday Beethoven's Septett is announced, and Signor Rendano is to be the pianist of the evening.

MISS FLORENCE MAY, a pianist who seems likely to take a good position, concluded last Wednesday a series of three recitals at the Beethoven Rooms. The programmes, which we have not space to quote in full, bore testimony to the excellent taste of the performer, and included compositions by Mendelssohn, Beethoven, Handel, Scarlatti, Bach, Schumann, Chopin, Bennett, and Brahms.

TO-DAY the annual Musical Festival at Edinburgh, in connexion with the "Reid" endowment of the music chair at the University, commences. Since Professor Oakeley's appointment to this chair, now some ten years since, a notable change has taken place in connexion with these concerts. Formerly only a single concert, frequently of a very miscellaneous nature, was given; it is now the custom to hold a regular festival at which Mr. Charles Hallé and his band from Manchester are generally engaged. The programmes, too, are of the highest excellence; it may indeed be said that there are few festivals where so much is done for the art as at Edinburgh. In proof of this statement it will be sufficient to name the chief works which are to be performed to-day and on Monday at the three concerts given this year. Symphonies: Beethoven in A, No. 7, Gade in B flat, No. 4, and Raff's "Lenore." Overtures, Weber's *Euryanthe*, Beethoven's *Egmont*, Spohr's *Jessonda*, Schubert's *Fierabras*, Spontini's *Fernand Cortez*, Mendelssohn's *Hebrides*, Nicolai's *Merry Wives of Windsor*, and Reinecke's *An Adventure of Handel's*. Miscellaneous orchestral works: Brahms's "Variations on a Theme by Haydn," Rheinberger's "Wallenstein's Camp," the "Andantino" and "Gavotte" from Lachner's 6th Suite, and the March from *Tannhäuser*. Concertos, &c.: Beethoven in C, No. 1, Grieg in A minor (first movement), Bennett, Caprice in E. Besides this, the programmes include pianoforte solos by Mr. Charles Hallé (who, as usual, officiates as conductor as well as solo pianist), and vocal music by Mdme. Antoinette Sterling and Mr. Edward Lloyd. A scheme so excellent as this speaks for itself, and requires no praise from us.

THE success of the revival of the *Bourgeois Gentilhomme* at the Gaité Theatre, Paris, noted in these columns last week, continues so great that the director, M. Vizentini, intends to produce another of Molière's comedies, *Monsieur de Pourceaugnac*, also with music by Lulli.

A SERIOUS fire has occurred in the factory of M. Bord, a pianoforte-maker of St. Ouen, many of whose instruments may be met with in this country. The damage is estimated at 200,000 francs. The fire was caused by the carelessness

of a night-watchman, whose charred corpse was found among the ruins.

HERR RIETER-BIEDERMANN, the head of one of the most distinguished music-publishing firms in Germany, died at Winterthur on the 25th ult., at the age of sixty-five. The current number of the *Musikalisches Wochenblatt*, in noticing his death, calls attention to the fact that his firm stood alone in the trade in publishing no "fashionable trash."

A NEW musical journal of more than average excellence has lately been started in America. It is called *The Music Trade Review*, and is not only (like most American musical papers), amusing, but really well written. It is at present devoting itself to an energetic crusade against the makers of "bogus" pianos, whom it attacks with a boldness which leads to the inference that either the makers must be unmitigated scoundrels, or that the law of libel across the Atlantic must be very different from what it is here. In the last number which has come to hand we find one man described as "one of the pirates who have been palming off bogus pianos on a confiding public for years," and another firm is said to be "knowingly doing business under false pretences." Such plain speaking is not often met with; and we wish our contemporary all success in his endeavour to expose the dishonest manufacturers who palm off worthless instruments on the public as coming from eminent makers.

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NEW PUBLICATIONS.

Addison's Papers contributed to the "Spectator," a selection edited by Thomas Arnold, 12mo	(Longman & Co.) 4/-
Ailey (Sir G. B.), Notes on the Earlier Hebrew Script	(Longmans & Co.) 6/-
Aitken (W. H.), Brighton Mission, 1876 2nd Series, cr 8vo	(Dickinson & Higham) 4/-
Archer (Thomas), About my Father's Business, cr 8vo (King & Co.) 5/-	
Army and Navy Drilleries, edited by Major Seccombe, 2nd ed. 4vo	(Ward & Co.) 5/-
Austin (Stella), Somebody, 2nd ed. 16mo	(Methuen) 2/-
Balfour (G. W.), Clinical Lectures on Diseases of the Heart and Aorta, 8vo	(Churchill) 13/-
Balfour (John H.), Elements of Botany, 3rd ed. 12mo	(A. & C. Black) 3/-
Baldwin's Art of Valuing Tillage and Rent, 9th ed. by Baldwin & Morton, 8vo	(Longmans & Co.) 16/-
Bohn's Library—History of the Intellectual Development of Europe, by J. W. Draper, 2 vols. post 8vo	(Bell & Sons) 10/-

[FEB. 12, 1876.]

Boys Holiday Book, edit. by T. E. Fuller, new ed. roy 16mo (W. Tegg & Co.) 6/0
Bray (Mrs. C.), Paul Bradley, a Village Tale, illustrated p/vo (S. W. Partridge & Co.) 1/6
Brock (Mrs. Carey), Dame Wyntons Home, new ed. cr 8vo (Seeley & Co.) 3/6
Brock (Dr. William), First Pastor of Bloomsbury Chapel, by G. W. M'Cree, cr 8vo (J. Clark & Co.) 1/0
Brooke (Stopford A.), Primer of English Literature, 18mo (Macmillan & Co.) 1/0
Brooke (Stopford A.), Sermons, 2nd series, 3rd ed. cr 8vo (King & Co.) 7/0
Butler (Major W. F.), Akim-Foo, the History of a Failure, 3rd ed. cr 8vo (S. Low & Co.) 7/6
Cawelti (Frank) and Katherina (Paul), Anthology of Modern French Poetry, June Course, 1875 (Longmans & Co.) 3/6
Caton (J. D.), A Summer in Norway, 8vo (Trübner) 12/6
Colonial Office List, Jan. 1876, 8vo (Harrison) 6/0
Compendium of Revival Music, edited by W. Booth, cr 8vo (S. W. Partridge & Co.) 4/0
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